

Rigved: Cracking The Mysteries Using Griffith's Translation

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Personal Introduction: I am VR Patil, presently living in Pune city of Maharashtra state of India. I am neither Historian nor Archaeologist but an engineer by qualification & profession who has recently taken interest in History & Culture of India. In the beginning, as a casual reader, I read few texts of some serious researchers on **Rigved**, & then somehow, it created more interest in me about the Rigvedic literature & then I started preparing my own notes on the **Rigved** & started asking questions to myself. I have already posted my views on the subject; “**Rigved & Indus-Saraswati Valley Civilization: Inking the Link**” which is available in the public domain. But while going through “**The Hymns of Rigveda**” translated by Ralph T.H. Griffith that was published in 1896, I made some general observations. Here, I am presenting my views about the subject; “**Rigved: Cracking The Mysteries Using Griffith's Translation**” which is mostly based on Griffith's book. Additionally, to get better insight about the meaning of Rigvedic Hymns, I also referred to Hindi translation of Rigved. Using simple logic & common sense, I am presenting my views that could be different from the eminent scholars who have spent many years of their lives just to get better picture of Rigved. I wish to state that I do not want to praise or criticise anyone & hence I purposely do not want to quote the names of the various researchers who have made the excellent contributions on **Rigved** & related field since last 150 years.

Rigved

Rigved is an ancient classical literature in Sanskrit, originated in the North-western part of Indian Subcontinent. It mainly reflects knowledge & culture/ tradition of the Ancient Tribes & Priestly People of Indian Origin, commonly called as **Aryans** in the History. But some scholars believe that **Aryans** mentioned in the **Rigved** were not the local people, but migrated to the subcontinent from the Eurasian Steppes either from Caucasian region or BMAC of Central Asia.

The Rigved Samhita is the collection of 1,028 Vedic Sanskrit suktas/hymns and around 10,560 mantras /verses in all, addressed to the various deities and natural forces. The Hymns are properly arranged into ten books called as mandalas, or circles. It is believed that the mantras were based on **divine revelations** received by the members of a particular family & hence some mandalas or books are assumed to belong to families/schools that are named after a key Rishi or Priest; & such collection is defined as the 'family book'. In case of other mandalas, it is believed that several families of different Rishis would have contributed their mantras to shape these mandalas/books. I presume that the final touch up to the some mantras of later compilation (late books 1 & 10) would have been given around the year, 1000 BCE but well before the birth of Buddha (6th century BCE).

Rigved tells us that the Rigvedic Priests used to perform Yajna ritual regularly. Main purpose of Yajna was to see well being of the people. By collectively reciting the Mantras/Hymns during the Yajna ritual, Rigvedic Priests used to praise various deities & request them to provide better health/longer life, prosperity/wealth; & to help them & their leaders/kings in the battles to get protection from their enemies.. Some hymns do contain blessings & curses as well.

Different persons of different parts of the world, have different perceptions or opinions about the **Rigved**. Most of the **Hindus** consider it as the oldest sacred text or the earliest scripture of **Hindu** religion, some **Spiritual Leaders** call it as the earliest philosophical literature that ancient man has ever produced & to some researchers, it serves as the historical evidence of the knowledge

or the understanding of the **Nature** of the ancient people, who lived in the Indus Valley Region.

Rigvedic Priests believed in a genuine relationship between Human & the Nature, and therefore started worshipping the Natural forces as the Deities. In **Rigved**, there are some imaginary Deities like **Indra** too. Sanskrit mantras/Hymns were collectively recited & offerings were made in the form of various sacrifices just to pacify the Deities of their likings & then also to get some favour from them. Every mandala begins with the glorification of either God **Agni** or God **Indra** through the dedicated hymns/songs. In Rigved, out of total 1028 hymns, around 289 hymns are dedicated to **Indra**, 218 to **Agni** & 123 to **Soma**.

Remaining hymns are addressed to many other deities such as Mitra, Varuna, Ashvins, Pusan, Surya, Visvadevas, Bruhaspati, Vayu, Marut, Rudra, Bramhanaspati, Vishnu, Aditya, Yama, Ushas, Apris including Parjanya (rain), Apas(water) & Saraswati(river) etc. Other than Deities, in several verses of many Hymns, various characters/features such as Enemies, Surrounding elements such as Rain, Rivers, Lakes, Composers/Rishis, Tribe leaders/kings, Animals, Plants etc have been covered. Therefore, Rigved gives fairly good idea about the geography of Indus-Saraswati Valley Region & the lifestyle of Rigvedic Community of that period.

There are many translations of Rigved available in the world. But due differences in the interpretation of the original Sanskrit text, one would get definitely confused while reading the same. One of the most widely read translation is ,“**The Hymns of Rigveda**” written by Ralph T.H. Griffith(second edition:1896) which is available in public domain (internet). In the present text, I have used Griffith's translation as the main source of information on **Rigved**.Table-1 gives brief idea about Rigvedic Mandalas & their composers.

Table- 1

Mandala/ Book	No. of Hymns	No. of Verses	Lead Composer/ Rishi
1	191	2006	Many Rishis
2	43	429	Gritasamada & family
3	62	617	Vishavamitra & Family
4	58	589	Vamadeva & Family
5	87	727	Atri & Family
6	75	765	Bharadvaja & Family
7	104	841	Vashistha & Family
8	103	1716	Kanva, Angiras & their Families
9	114	1108	Kashypa & Many Rishis
10	191	1754	Many Rishis

Categorization of Data from Griffith's translation : Various Names /terms/words used by Griffith during the translation of **Rigved** are also available in an alphabetical order in the public domain (Rigveda-Intra-text Library[2]). Out of the vast data accessible, only some selected names / terms have been chosen & arranged in various categories that are placed at appendices 'A' to 'J'. Purpose of the categorization is to group the similar features in a collective manner for ease of comparison & to draw a suitable conclusion from them. Mainly three types of references have

identified & those are;

- i) **Prominent reference**: A feature that appears more often in many mandalas/books but the frequency is more in some mandalas & hence can be construed as an important one due to its specific characteristics e.g. Some Rishis, Kings, Rivers, Animals in some mandalas.
- ii) **Distinct reference** : A feature that appears occasionally in one or two mandalas in relatively small numbers but exhibits totally distinct nature, can be termed as an identification mark of a particular mandala . e.g. animal Camel, river Drsadvati , names of some Rishis, kings etc.
- iii) **General reference** : A feature that appears more frequently in most of the mandalas/books but follows more or less a regular pattern. Hence can be treated as a very common feature. Most of the deities fall in this class.

Prominent features are shown in **Bold** numbers , Distinct features in bold *Italic* & General features in a normal way.

Subjects covered under various Appendices are given below;

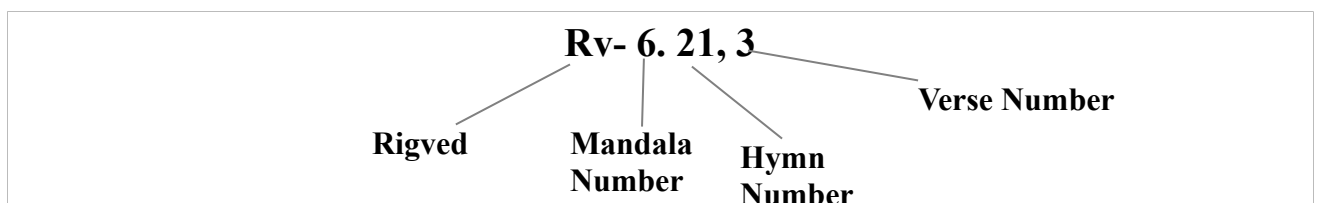
- Appendix 'A' -- **Brahmans, Poets, Priests, Rishis, Sages and Singers**
Appendix 'B'-- **Yajna & Related Terms**
Appendix 'C'-- **Rivers, Rain, Parjanya, Streams, Water, Mountains**
Appendix 'D'-- **Enemies or Trouble Creators**
Appendix 'E'-- **Kings/Warriors, Tribes and Tribe leaders**
Appendix 'F'-- **Selected Animals**
Appendix 'G'-- **Main Deities**
Appendix 'H'-- **Terms Associated with Relations**
Appendix 'I' -- **Terms Related to Health Issues, Problems & Tension**
Appendix 'J' -- **Mixed Terms**

In-front of every Character/ word, a digit/ number in open indicates a particular mandala & next to mandala, a numerical figure/digit in parenthesis () indicates number of times a particular character appears in various verses of that mandala. It is quite possible that in a given verse, a particular word would appear more than once but the frequency of any word has been counted based on how many times a word appears in a verse of a particular hymn of a mandala.

Also some terms have more than one meaning, & that depends on the circumstances under which a word has been used e.g. **Sindhu** can be a river or sea or a stream in some cases. Same thing is true about a **Cow**. Cow can be an animal or a stream or a sacred thing as well. But the data collected from Griffith's Translation do not take into account the different contexts in which the words have been used but cover all aspects together. Hence sometimes it would be difficult to know how often a word or term has been referred to as per our intension.

In the present text, rigvedic Mandalas, Hymns and Verses are indicated as below,

Figure -1



A. Search for The Earliest Mandala of Rigved:

As described earlier, **Rigved** consists of ten parts that are known as Mandalas or Books. It is generally believed that, out of Ten Mandalas or Books of Rigved, some are older than others. Mandalas 2 to 7 are widely accepted as the old Mandalas, commonly known as the **Family Books** & Mandalas 1, 8, 9 & 10 are believed to have composed in a phased manner after a gap of many years. Many researchers think that Mandala 1 & 10 have been attached to other mandalas very late, probably during the early Iron Age & the final Mandala 10, was composed & finished at the last. It is also believed that the late books of Rigved were composed in parts by various Rishis & then the hymns were compiled together to give final forms of the 8, 9 & 10 Mandalas in that order. Some scholars say that Mandala-5 is also a part of late mandalas but believed that a part of it was probably composed during & some part after the completion of **the main Family books** (2, 3, 4, 6 & 7), hence it overlaps between earlier & late mandalas. It is also agreed by many that the Mandala-9, though forms part of late mandalas, but was composed independently and well before the Mandala-1 & 10.

Which is the earliest mandala?

As discussed above, the scholars have divided the ten mandalas of Rigved into two major classes, i. e. Early Mandalas & Late Mandalas. The Early Mandalas are 2, 3, 4, 6 & 7; & the Late Mandalas are 8, 9, 1, 10 plus Mandala- 5 which is believed to overlap both the classes. Then one would definitely get a question; **Out of five Early Mandalas, which is the earliest mandala?** To answer this question, first, I am comparing the data drawn from Griffith's translation and then evaluating the same using a logical approach. I have selected the four major factors or the characters that are generally found in these Mandalas, which would provide answer to this question in a better way.

I. Considering the Early Hymns dedicated to Agni & Indra as the reference Point :

As mentioned earlier, every mandala begins with the hymn dedicated to either God Agni or Indra. Hence a comparative study of the some initial hymns (around first 15 to 25 numbers) of Mandala-2, 3, 4, 6, & 7 that are addressed to these two main deities would definitely provide better insight about the minds of the composers of these mandalas. The salient features of the selected Hymns of Early Mandalas (2, 3, 4, 6, and 7). has been explained in the following paragraphs

Important features in Early Hymns of Mandala-2

1. The very **first Hymn** which is addressed to **Agni**, indicates the origin of Agni out of Water(?), forests(wild fires) & from Stones(produced due to friction).
2. In the same hymn, various Deities such as Indra, Visnu, Bramhanaspati, Mitra, Varuna, Amsa, Tvastar, Rudra, Marut, Pusan, Savitar, Bhaga, Rbhu, Aditya. Aditi, Bharati, Ila, Saraswati have been introduced to the listeners (now readers). Bharati, Ila & Saraswati are treated together as the three sisters & Goddesses.
3. It also says that **Agni** representing **Aditya** has been considered as mouth to receive oblation & **Agni** also acts as a tongue for the Deities to taste the sacrifices offered by a Sage.
4. In Hymn-5, **Agni** is described to have born for Protection of the people. In Hymn-7, Agni is defined as the **Son of Strength**.
5. Hymn 12, the very second hymn(first is Hymn-11) dedicated to **Indra** tells us that **He** is just

born but as the Chief God has taken the responsibility to protect the Gods & the People immediately after His birth.

6. Various enemies such as Dasas, Dasyus, Danavas, Vritra/Dragon/Ahi, Vala etc appear in the early hymns dedicated to Indra(Hymns-11,12). Also the names of major enemies of the Rishis such as Sambara, Pipru, Susna , Arbuda Vyamsa & Namuci are also found in Hymn -14 ; & Cumuri, Dhuni in Hymn-15.
7. The word, **Soma** first time appears in the Hymn-8. Also, Early Hymns manifest performance of Yajna for the Brave Men of Five Races (Aryans) by single Rishi or a Sage(Hymn-1), probably the head of Singers who is well skilled in the ritual. Later hymns talk about many Priests.
8. In Hymn-21, a poet uses many adjectives to describe the various qualities of Indra.

Notable aspects in Early Hymns of Mandala-3

1. In Hymn-1 itself, Assembly worship of **Agni** by **Soma** Priest is mentioned. It also indicates presence of Seven Strong Floods at the time of Birth of Agni (lighting of fire for Yajna), availability of Services of Seven Sisters. Young Agni is also termed as Child of Flood. The Priests(Vishamitras) request Agni to grant them wealth in cattle, fame/Glory & save from danger.
2. Hymn-2 defines Agni as Child of Two Mothers (probably Yajna was performed at the confluence of two rivers (Saraswati & Drisdvati). It also says that God created Agni with inventive thoughts. Rudra is also mentioned.
3. Agni is praised to obtain Long Life, Noble Sons, Enough Food. Agni is described as the son of Heaven & Earth.
4. In Hymn-4 addressed to Apris, mentions that Indra, Marut, Varuna & Mitra are worshipped thrice in a day by the Priests. Bharati, Ila & Saraswati are described as Goddesses.
5. Hymn-7 shows Agni has been kindled in the forests means the Priests had moved to the nearby Forest to perform Yajna.
6. Hymn-12 is dedicated to both Indra-Agni together & enemy Dasa appear first time in this hymn.
7. In Hymn -28, assembly of Sages requests Agni, the Son of Strength, to accept their gift of Cake which was prepared Yesterday..
8. Hymn-30, is the first Hymn in this mandala that independently dedicated to **Indra**, defines Him as Vritra Destroyer who is footless & handless. Danu , Raksasa are also mentioned in this hymn.

Main Points of Early Hymns of Mandala-4

1. Hymn-1 is addressed to Agni, begins with He has been appointed as the messenger by the Gods & sent Him down. He is on the Earth with Brother Varuna & others; Marut, Dyaus (Father of Heaven), Dawn(Usha), Mitra.
2. **Soma** is present in the very first hymn along with Aditya, Dawn.
3. Agni is called as the 'Son of Vigor'.
4. In Hymn-4, the Sages demand protection from Rakshasas & other enemies. Also in the same hymn, the Priest tells that his father is Sage Gotama.

5. Hymn-5 describes various types of evil-conducts of women.
6. Hymn-16 is the first Hymn dedicated to **Indra**, also informs that a Poet keeps real meanings of the rites performed by him with himself as well guarded secrets & compares this with activities of Indra. Vritra, Dasyus along with other enemies, Pipru, Susna, and Mrgaya do appear in this hymn.
7. Hymn-16 mentions incidence of Indra freeing cows of Angirasas using Sarama.
8. Hymn-17 defines situation of the Earth/world, when Indra was born.
9. In hymn-18 addressed to Indra & others, tells the about the birth of every living thing including the Gods present in the world.

Important Characteristics of Early Hymns of Mandala-6

1. In the first Hymn, Agni is defined as the Worker of Marvel.
2. In the same Hymn, the priest defines himself as skilled in worship, & demands offspring, plenty of food & high fame to live happily.
3. Hymn-3, at the time of evening, Agni is described as “Child of Wood”.
4. In Hymn-4, the Priests request again to give those 100 years life & brave sons.
5. Hymn-6, through the newest worship, explains that as Agni resistless destroys the forest; in the same way He should also destroy the foemen of the People. He should also give life-giving wealth to the Priest.
6. Hymn-7 informs about the growth of flowing seven streams /rivers means that river water got spread everywhere.
7. Hymn-7 tells that who so ever recites the new mantras in praise of Agni; the God Agni should give them wealth & brave sons.
8. In Hymn-10, the Priests request Agni to confer wonderful wealth to them & also their patrons/ Princes should surpass their rivals in all aspects.
9. Hymn-14 indicates that Agni should help Hero Chief to win sources of Water so that his men/people would have sufficient food & live securely.
10. Hymn-17 is the first hymn dedicated to **Indra** who frees the rivers from the clutches of Vritra & water of rivers then flows down to the ocean with great speed.
11. Hymn-19 tells us that Indra had subdued Dasyus for the people of Arya.
12. Hymn-20 informs that Indra helps Turvasa & Yadu in crossing a sea.
13. Hymns-21 mentions that Indra is the friend of Angirasas since many years.
14. Hymn-22 says that in the past Angirasa, & other Sages; the ancestors of the present Sages had performed Yajna for nine months to make Indra very powerful & strong.

Speciality of Early Hymns of Mandala-7

1. Hymn- 1 addressed to Agni tells us “Noble heroes, Where men of lofty birth sit down together” means Yajna was being performed for the Warrior class people or the Kings living in that region.
2. In the same hymn, the Priests request Agni to grant them wealth with wisdom, wealth with brave sons also to drive away in silence pain and sickness. Sages also request Agni not to injure the hosts at home or in forest, means, as if, the Noble Persons/Kings should be safeguarded from house fire & wild fire (by Agni) as they are born to fight in the battlefield with their

- foemen. Sages request Agni to pour blessings on their chiefs and nobles
3. In Hymn-1, the Priest urges Agni “May this same fire of mine surpass all others” as if they were performing Yajna in competition with other Noble Persons who are not defined but are the rivals of their Hosts.
 4. Hymn-6 tells that Agni has subdued Nahusas' five tribes.
 5. Hymn-8 informs that Bharata has defeated Puru in the battle.
 6. Hymn-18 is addressed to Indra that covers 'the War of Ten Kings'. Here Indra compels River Parusni to recede its water level so that king Sudas can cross it easily. Brugus & Druhyus form friendship & with the help of Trutsu, Sudas kills King Turvasa on the bank of River Purusni(Ravi). On the bank Yamuna, Trutsu helps in defeating Bheda in the battle. Ajas, Sigrus & Yakshus bring head of the Horses as the tribute to Indra. King Sudas gifts two chariots with mare to the Priest. It also makes clear that in the “Battle the of Ten Kings' king Sudas is son or descendant of Divodasa & he is the ultimate beneficiary of this Yajna for war(praise of Indra).
 7. In Hymn-19, Indra kills regular enemies such as Vritra, Dasas, Dasyus & Cumari, Dhuni for King Dabhati.

II. Considering River Saraswati as the Reference Point:

River Saraswati has become controversial subject just because it does not exist today. Many proponents of Aryan Migration Theory(AMT), firmly believe that Saraswati is a Myth. But some AMT backers point out that Helmand River flowing in present-day Afghanistan may be the actual Saraswati River mentioned in Rigved, as in old Avestan text, it was called as Haraxvati. But Out of India Theory(OIT) supporters always say that River **Saraswati** was very much present during the Rigvedic time but got disappeared around 1900 BCE either due to some tectonic movement or due to major climatic disaster that had shaken complete Indus-Saraswati Valley Civilization(I-SVC).

In the following paragraphs we shall see mandala wise presence of River **Saraswati** & in what way it could help us in deciding the Earliest Mandala among Mandala 2,3,4,6,& 7.

Saraswati: 1(7), 2(7), 3(3), 5(4), 6(12), 7(15), 8(3), 9(3). 10(16)

As given above, except mandala-4, the word **Saraswati** is present in all remaining mandalas. As decided earlier, we shall focus our attention on the Early Mandalas i.e. 2,3,6 & 7 only that are shown as underlined numbers. Mandala wise description of Saraswati is highlighted below,

Mandala-2 : In the very first hymn of this mandala(Rv-2.1,11), along with Bharati & Ila, as the Goddesses, Saraswati finds its place in it. In Hymn-3(Rv-2.3,8; Apris) again Saraswati referred to as Goddesses along with Ila & Bharati.

But Hymn-41(Rv 2.41,16) describes it “ Best Mother, Best River, Best of Goddesses”.

अम्बितमे नदीतमे देवितमे सरस्वती अपरास्तस्य इव स्मासि प्रशस्तिम् अम्ब नास्कृतिम् ।

This particular line, clearly highlights the importance of River Saraswati in the day to day life of Rigvedic community. In the same Hymn, the composer of Mandala-2, **GrtSamadas** also requests River Saraswati to accept the prayer & bless him. In this hymn, the poet also requests Agni to convey his gifts to all other Gods present in the Sky, Heaven & on the Earth.

Mandala-3 : In the Hymn-4, addressed to Apris (Rv-3.4,8), referred to as Goddesses along with Ila & Bharati.

The Hymn-23(Rv-3.23,4), dedicated to Agni, three rivers namely Saraswati, Apaya &

Drsadvati (last two rivers not existing today, but believed to be the eastern tributaries to Saraswati during Rigvedic period) appear together.

The Hymn Rv-3.54,13; describes Saraswati as Holy one & the poet requests her to hear him; & bless him with wealth & noble offspring.

Mandala-6 : In this mandala, **Saraswati** word occurs 12 times in four Hymns but relatively late(Hymn-49 is the first hymn of this mandala that indicates Saraswati) in comparison to Mandala 2 & 3. Hymn number 61 is exclusively dedicated to Saraswati.

Verse, Rv-6.49,7 the composers request Saraswati to inspire them & take care of them as well.

Verse, Rv-6.50,12 the poets request Rudra, Saraswati , Vayu & Vishnu to bless them , pour the gifts & provide abundant food to them.

Verse, Rv-6.52,6 indicates Saraswati got swollen with other Rivers due to rain caused by Indra

Hymn-61 totally dedicated to Saraswati, tells us that Saraswati is the dearer among the seven sisters as it is very important & considered to be divine one. It has golden path, has given Divodasa like son(probably means Dividasa's father would have performed a special Yajna on the bank of the river to get the son).It flows with the great speed, overcomes all barriers. Hymn says that every sage must praise the river highly.

Mandala-7 : In Hymn-2 of this mandala Saraswati is praised with other two goddesses, Ila & Bharati; & also in Hymn-9 along with other gods.

Hymn-35 addressed to Visvadeva, poet appeals to Saraswati with your holy thoughts is gracious, friendly with all those who live in heaven, on earth or in water.

Hymn-36 describes Saraswati as mother of floods, having strong flow of water.

Hymn-39 :Saraswati be joyful.

Hymn-95 completely dedicated to Saraswati, clearly defines that it flows from mountain to ocean. Sage Vashistha requests the river to accept the praise & bless him.

Hymn-96 also dedicated the river tells us that Purus dwells on its both banks. Sage Vasistha with Jamadgni, praise the river to give blessing for wives for unmarried men, sons for married one & food for all.

III. Considering Rishis/ Composers as the Reference Point:

It is generally agreed by the many scholars that some composers of the Hymns of The Early Mandalas of Rigved belong to the families of the two Key Sages, namely, Angiras & Bhrgu.

Angiras :1(11), 2(1), 3(2), 4(3), 5(5), 6(4), 8(8), 9(1), 10(4)

Angirases: 1(13), 2(4), 3(1), 4(3), 5(2), 6(5), 7(5), 8(4), 9(2), 10(16)

Bhrgu: 1(2) 4(1), 8(3), 9(1)

Bhrgus: 1(3), 2(1), 3(2), 4(2), 7(1), 8(3), 10(6)

Here,

Angirases means descendants or members of the family of Rishi Angiras &

Bhrgus means descendants or family members of Bhrgu.

From the above data, it is clear that Angiras & Angirases combination would have played the major role as the composers of many Mandalas of Rigved. It appears that during early period, at some places, Angirases would have dictated their terms to other sages & would have given relatively less importance to the other contributors. Probable meaning of Angirasa given in literature, is to have originated from flame & power of Agni and the Bhrgu represents the solar powers of the Sun. Table-1 provided names of the Rishis who composed most of the Hymns of all ten Mandalas. It is crystal clear that during the Early Mandalas period, selected Rishis played the

dominant role in the composition of these five mandalas. Data taken from Griffith's book about the authors of the Early Mandalas 2,3,4,6 & 7 are presented below;.

Grtsamadas : **2(4)** ----- Composer of Mandala-2
 Visvamitra : **3(3)**, 10(1)----- Composer of Mandala-3
 Vamadeva : **4(1)** ----- Composer of Mandala-4
 Gotama : 1(7), 4(1)----- Father of Vamadeva

Bharadvaja : 1(1), **6(10)**, 10(2)-----Composer of Mandala-6
 Bharadvajas : **1(1)**, **6(6)**
 Vasistha : 1(1), **7(24)**, 10(5)-----Composer of Mandala-6
 Vasisthas : **7(20)**-----Members of Vasistha's family

All these composers fall in the Distinct Reference category. Rishis Grtsamadas may be belonging to either Bhrigu or Angirasa Family (evidence is not very clear & hence needs clarity) while as it is generally believed that Vamadeva, Bharadvaja belong to Angirasa family. Sages Visvamitra & Vasistha are considered as the founders of their respective but independent families.

It is also believed by many that during the early Rigvedic Period, Angirasa & Bhrigu would have jointly formulated & then introduced fire worship or Yajna in the society. Some Rigvedic experts point out that, it was Bhrigu who introduced Soma sacrifice in Rigved. But some say that, after the early phase of Yajna formulation, Bhrigus shifted their base to the west of river Sindhu.

IV. Considering King Bharata/Bharatas as the Reference Point:

It is believed that the Early Mandalas (2-7 family books) of **Rigved** were composed during the various Rulers of that period called as “Bharata & his descendants/Bharatas”. Some scholars describe Bharata as a tribe leader while as others term him as a king & founder of the Bharata Dynasty & hence the term “Bharata” denotes, highly respectable person.

The composers of **Rigved** had also developed clan culture of their descendants/followers and remained closely connected to the several kings of Bharata Dynasty for many years. Therefore in **Rigved**, creation of Hymns of Early Mandalas is attributed to the family of a particular **Rishi** & therefore these mandalas are called as the “**family books**”.

Data available from Griffith's book, show appearance of the words **Bharata** & **Bharatas** in the old mandalas are as given below,

Bharata: 2(3), 3(1), 4(1), 5(1), 6(2), 7(1)
 Bharatas: 3(4), 5(1), 6(1), 7(1)

From the above, it is crystal clear that Bharata & his descendants lived during the period of Early Mandalas only & with the exception of Mandala-5 which overlaps between the Early & Late Mandalas, they were not at all associated with the Late Mandalas. Mandala wise information available about Bharata/Bharatas in various hymns is given below,

Mandala-2 : Only term **Bharata** is seen in this mandala. Hymn-7 indicates Agni of Bharata twice means Yajna is being performed for Bharata to get favour from Agni in the form of wealth.

Hymn-36 mentions “**Sons of Bharata** sitting on sacred grass(Both the kings, means two sons of Bharata)” means next generation of King **Bharata** is present during the Yajna when Soma juice being offered to Various Gods.

Mandala-3: In Rv-3.53,24; the term, **Bharata** is present only once as “**Sons of Bharata**”

But the term **Bharatas** appear four times.

In hymn-23,2; Devasravasa & Devavata are mentioned as the two **Bharatas**.

In Hymn 33,11: the singer wins Indra's favour to assist **Bharatas** while crossing swelling Vipas & Sutudri rivers. Also in the same hymn, **Bharatas** are defined as the Warrior Hosts.

In hymn 53,12; addressed to Indra-Parvata, Singer Visvamitra praises Indra & requests Him to secure race of **Bharatas**.

Mandala-4 : Hymn-25 addressed to Indra defines Indra as the friend of man, manliest of the Hero, should give shelter to **Bharata** as present Agni (Yajna) has been kindled in the rising Sun for Bharata whose priest is offering Soma Juice.

There is **no** reference of **Bharatas** in this Mandala.

Mandala-6 : Hymn-16 addressed to Agni probably indicates that **Bharata** has now grown old but present there with his mighty men (probably with his descendants, Divodasa & others) with a great joy to worship Agni. In Verse-19 of same hymn, **Bharata** is represented by Divodasa & Agni has now become Hero Lord to Divodasa. Verse -24 of this hymn also mentions “two Kings” probably talk about an Old King **Bharata** & his grandson(?) Divodasa.

In the same Hymn, in Verse-45, the word **Bharatas** also appears explaining **Bharatas** Agni blaze high, shine all over & would last longer.

Mandala-7 : Hymn-8 clearly indicates that **Bharata's** Agni (symbolically -Yajna) has already become famous, was shining like the Sun everywhere after defeating **Puru** completely. Here **Bharata** probably means the ruler from his Clan.

Hymn-33 dedicated to Vasistha explains that, initially, during the war with Ten Kings **Bharatas** (Descendants of Bharata) were found defenceless, beaten by the others similar to the cows when hit severely by anyone using the sticks & staves. Then Sage Vasistha becomes Head Priest, & with the help of Trtsu's clan, Sage Vasistha manages to win over Indra by performing Yajna & then situation changes in favour of Sudas.

(**Mandala-5** : In Hymn-54, dedicated to Marut, describes **Bharata** as a King who is quick/ good listener & the Rishi requests Marut to give him strength, wealth & 100 years life. Hymn-9, addressed to Agni by Sage Angirasa, mentions that this Sacrifice is being performed for **Bharatas**).

Significance of the term “Agni of Bharata/Bharatas”

In some of the Hymns of the Early Mandalas-2(Rv-2.1,1 & 5), 4(Rv-4.25,4), 6(Rv-6.16,19), & 7(Rv-7.8,4) ; the term or phrase describing "**Agni Bharata**" or "**Bharata Agni**" plus in Mandala-6 (rv-6.16,45) "**Bharatas' Agni**" appear which, in my view, probably indicate MahaYajnas were being performed for the King/tribe leader; **Bharata**. But it is also said that some hymns of the **Rigved** are credited to Bharatas. Hence Bharatas would have performed dual role; as the main sponsors to the Yajna ceremony & the active participants in Yajna rite as well. What ever may be the case, I have a strong feeling that this particular term signifies the whole hearted support extended by the King **Bharata** to Yajna ritual devised by the Priests of that time.

In support of my view, I wish to take a leaf out of Indian History. **Gautam Buddha**, the Founder of Buddhism, died around 200 years earlier to the birth of **King Ashoka**. For almost 250 years, Buddhism, as a new religion was accepted & followed by the limited people mainly from the present-day Uttar Pradesh & Bihar region only. But when Emperor Ashoka embraced Buddhism & became patron of it, Buddhism got spread all over Indian Subcontinent in a short span of time. Emperor Ashoka got so much impressed & involved in Buddha's philosophy that, he sent his own children(Son Mahendra & Daughter Sanghamitra) to other country, Sri-lanka to propagate the Buddhism there.

Similarly, in my opinion, the Angirasa & Brigu Rishis would have devised Yajna ceremony

earlier itself (pre-rigvedic period), but when the local King Bharata provided necessary patronage to the ritual, then only it attracted attention of many others. By calling "Agni Bharata" or "Bharats' Agni", the sages in other way, pay their tributes to the Tribe Leader Bharata & his family members. The Early Mandalas tell us that Bharata & his descendants stayed connected with & committed to the sacrificial rites designed by the ancient sages of that era. Some of the names of Bharata Clan kings (but not in order) that are found in Rigved, are given below,

Devavata:3(2), 4(1)

Devasravas:3(2)

Divodasa : 1(3),2(1), 4(2), 6(8), 7(1), 8(1), 9(1)

Srnjaya: 4(1), 6(2)

Sudas: 1(1), 3(2), 7(20)

Sahadeva : 1(4), 4(1)

Puru :1(2), 4(1), 7(4)

Purus: 1(1), 4(2), 7(1), 8(1), 10(1)

Additionally, Puru/Purus has been mentioned in Mandala-4 & 7 of the Early Mandalas but also find their place in the Late Mandalas. Hymn-96 of Mandala-7 states that Purus lives on the both banks of river Saraswati (Rv-7.96,2).

This thing brings out the fact that in the history of Indian subcontinent, almost 2000 years earlier to Emperor Ashoka's period, there was "**Yajna & Bharata**" story that had really happened which was very much similar to "**Buddhism & Ashoka**" story indicative of a close association between a King & the new Ideology/Philosophy & their role in propagating the same.

I personally call the terms "**Bharata's Agni**" & the river "**Saraswati**" as the **Vedmarks** of **Rigved**, in the line of the terms " Landmark, Bookmark, Trademark & Pugmark, Benchmark" etc.

Opinion about the Earliest Mandala:

Taking into account all four aforementioned factors, among the early Mandalas, I find Mandala-2 is the most suitable candidate as the Earliest Mandala. Following key features of Mandala-2 makes it the best eligible in the race of the Earliest Mandala;

- Hymn-1 clearly explains about the origin of Agni in a proper way.
- Same hymn directly introduces various Deities as well.
- Hymn-1 also tells about the river Saraswati & defines it as the Goddess.
- Hymn-12 describe the responsibilities that **Indra** has shouldered from His birth. Most of the regular enemies of the Pristly community are covered in the hymns 11,12, 14 & 15.
- River Saraswati has been praised in a short but sweet manner as the " Best Mother, Best River,Best Goddess"(Rv-2.41,16).
- Rishi Grtsamadas, the main composer of this mandala, belongs to one of the oldest families of Rishis(Angiras or Bhrgus) who are generally believed to be the founders of the Yajna ritual. Also King Bharata, his **Agni** & names of his sons are found in this mandala.
- The conceptual "**Birth of Horse/Asva**" has also been mentioned in Mandala-2(Rv-2.35,6).

In other words, Hymn-1 of Mandala-2 introduces Agni , other Deities & Saraswati.

Mandala-2 also provides information on the role of Indra in defeating the main enemies & overall purpose of Yajna ritual.

Other Early Mandalas tell the story of the movement of Rishis/ Composers in different directions which is manifested by the presence of various rivers other than Saraswati & also represent expansion/promotion of the rigvedic rite; Yajna, at the various locations under the guardianship of the descendants of king Bharata during their rules. Probable locations of composition of the early mandalas are pictographically shown elsewhere in the figures 7 to 13.

If we go by word to word translation of the rigvedic text, then in one sentence itself, **Rigved**

can be defined as- “It is a poetic composition in ancient Sanskrit language that revolves around a typical ritual called as Yajna/Sacrifice”. But if we really want get the true picture of **Rigved**, then we need to use an investigative approach while studying it. To do so, first it becomes necessary to treat some ambiguous characters of **Rigvedic Text** as the mysteries; then collect all direct & indirect references present in the various hymns, apply logical way of thinking; convert some of them as the main clues/evidences; tie all loose ends scattered here & there; analyse them in proper context and use them in solving the rigvedic puzzles. When we apply this technique to the Dasas/Dasyus & river Saraswati, then the picture that was earlier appearing very confusing, becomes very clear.

B. Clarity about The Real Dasas & Dasyus in Mandala-7:

As described in my earlier article [3], I firmly believe that **Dasas & Dasyus** both the characters, are not the human tribes but represent two different classes of the animals; one species, **Dasa** resembles like dog ;**Hyena** & other species, **Dasyu** is a bird; **Vulture**. The Rishis / Composers of Rigved somehow tried to hide the identities of Dasas & Dasyus & the reason for the same would be best known to them only.

Hymn-104 of Mandala-7 (part of Early Mandalas) contains many clues about these characters. This hymn is basically addressed to Indra-Soma but indirectly gives the description about the some animals that matches with real Dasas & Dasyus. Some of the verses of Hymn-104 of Mandala-7 from Griffith's Translation are reproduced below with possible explanations has been given afterwards,

Rv-7.104, Selected Verses from 04 to 24(Griffith's Translation)

04; *Indra and Soma, hurl your deadly crushing bolt down on the wicked fiend from heaven and from the earth.*

Yea, forge out of the mountains your celestial dart wherewith ye burn to death the waxing demon race.

10 : *The fiend, O Agni, who designs to injure the essence of our food, kine, steeds, or bodies,*

May he, the adversary, thief, and robber, sink to destruction, both himself and offspring.

16 : *May Indra slays him with a mi weapon, and let the vilest ought all creature to perish,*

fiend who says he is pure, who calls me a demon though devoid of demon nature.

17 : *She too who wanders like an owl at night-time, hiding her body in her guile & malice,*

May She fall downward into endless cavern. May press-stone with loud ring destroy the demons.

18 : *Spread out , ye Marut, search among hate people; seize ye and grind the Raksasas to pieces.*

Who fly abroad , transform into bird, at night-time, or sully and pollute our holy worship.

19 : *Hurl down from heaven thy bolt of stone, O Indra; sharpen it, Maghavan, made keen by Soma.*

Forward, behind and from above and under, smite down the demons with thy rocky weapon.

20 : *They fly, and the demon dogs and bent on mischief, fain would they harm indomitable indra.*

Sakra makes sharp his weapon for the wicked; now, let him cast his bolt at fiendish wizards.

21 : *Indra hath ever been the fiends' destroyer who spoil the oblations of the Gods' invokers;*

Yea Sakra, like an axe that splits the timber, attacks and smashes them like earthen vessels.

22 ; *Destroy the fiend shaped like owl or owlet, destroy him in the form of dog or cuckoo.*

Destroy him shaped as eagle or as vulture as with a stone, O Indra, crush the demon.

23 : *Let not the fiend of witchcraft-workers reach us; may Dawn drive off the couple of Kimidins*

Earth keep us safe from earthy woe and trouble; from grief that comes from heaven mid-air preserve us

24 : *Slay the male demon, Indra! Slay the female, joying and triumphing in art of magic.*

Let the foe's gods with bent neck and perish, and see no more the Sun when he arises.

Explanation about the aforementioned Verses

Verse-04: The Poets request Indra to crush the demons that are in the heaven (means fly in air-Dasyus) & on the earth (move on land-Dasas) .

Verse-10: Clearly points out the fiend/evil/demon/beast/monster who injures the essence of food of the Priests, probably means takes away/snatches the food & other animals including cows, steeds or bodies as well, must be destroyed along with their offspring.

Verse-16 : The Singer expects Indra to use His weapon & kill all the creatures that are demons.

Verse-17 : A female animal (dasa-Hyena) who wanders/moves in the night like an Owl, very clever/crafty & hostile in nature should be destroyed after having Soma that has been prepared using Press-stone.

Verse-18: The composer requests **Marut** to spread out/go in search of Raksasas, who fly like Birds at night time, pollute their holy worship & hence capture & then grind them into pieces.

Verse-19: Rishis appeals to Indra to use sharpen His bolt throw it on the demon to smite down it.

Verse-20: It tells about the demon dogs who can fly but Indra needs to sharpen His bolt, then only cast it at the fiendish wizards so that He would not get harmed by the wicked demons.

Verse-21: The Poet praises Indra that since beginning, He is fiends' destroyer who spoil the oblation of God's invokers. Indra kills these demons in such a way that as an axe splits the timber or earthen vessels get broken into pieces when smashed.

Verse-22: The Composers tell Indra to destroy the fiends/devils/beasts that are similar in behaviour like Owl or Owlet(night mover); or Eagle or Vulture; or in the form of Dogs or Cuckoo.

Verse-23: The Poets request Indra, not to allow the witch-craft-workers/ evil doers/ Kimidins to reach them & also keep them safe from earthy trouble creators & grief/enemies coming from mid-air/ heaven means the enemies can fly .

Verse-24 : The Sages appeal to Indra to slay both male & female fiends/demons who are expert in the art of magic. They should be destroyed by breaking their neck before the rise of sun hinting that Yajna was being performed in the night. Here, the verse explains that demons of both genders (male & female) are attacking Yajna site together. But this thing is very unusual in case of human-beings that too during the ancient time but is a very regular or common feature in case of most of the wild animals/birds.

Based on the several hints present in the above explanation, it can be safely interpreted that the **Dasas & Dasyus**, regular enemies of the Priests, were not the human-beings but belong to two different classes of animal kingdom. Though in the Hymn-104 of Mandala-7, the terms, **Dasas & Dasyus** have not been used by the composers anywhere, but the descriptions available in the hymns of other mandalas about them clearly point out that the composers of this hymn also had same characters in their minds. One class of animal that moves on the earth like a dog but compared with Owl/owlet for its movement in night(Hyena) & other can fly in air like a Eagle/cuckoo/Vulture (Vulture) having the black or grey colour and present during the daytime. Please have a relook at the some words used by Griffith while translating the original text, like the **Thief, Robber, hiding her body in guile, cavern, Fly abroad** & also the contexts in which they are used. Please note that the Poets have not used the birds like Peacock, Swan though they were familiar with these birds. Surprisingly, at some places in his translation, Griffith has used the words, Hyena & Vulture but just for the comparison and not as the proper identification. Hyena & Vulture, both are excellent scavengers who would be coming at the site of Yajna to eat the remains of the animals that were

sacrificed during the fire ritual. To drive them away from the site of Yajna, the Priest used to offer Soma Juice to Indra pray to Him to kill them as they used to spoil purity of Yajna.

Note: Similar description about Dasa & Dasyu is also present in Mandala-10(Rv-10.87)

C. Mystery of River Saraswati hidden in the hymns-16 to 19 of Mandala-4:

Although, many hymns of several mandalas of Rigved, defines God Indra as Vrtra-slayer who kills demon & releases water in the rivers, but in comparison to other Mandalas, I find Hymns-16 to 19 of Mandala-4 are the most appropriate which also give proper description about the acts of Indra. Out of four hymns, three are dedicated to Indra alone & one is addressed to Indra & Others.

The gist of the four hymns & Griffith's translated of some Verses of the Hymn-19 of Mandala-4 are given below for reference,

Hymn-16: Dedicated to Indra, tells about His vastness that covers whole Heaven & Earth. Presence of Angirases, Bhrgus and Sarama, latter shows the water rock cleft that formed after Indra smiting the flood obstructor Vrtra.

Hymn-17: Indra slaughters Vrtra, & frees the flood arrested by the dragon. During the act, Indra uses His bolt due to which Heaven & Earth get trembled, steadfast mountains get shaken in agitation, then water flows down flooding Desert spots.

Hymn-18: Hymn dedicated to Indra & others talks about Indra's mother who says that her son would kill Vrtra & set free the blocked rivers to wander.

Hymn-19: Dedicated to Indra, tells that Ahi has besieged the waters by stretching against the joint less seven prone rivers & has dug the necessary channels to divert the flow of water. Then Indra shakes the Earth & her foundation (using Vajra/Bolt), winds stirs water with fury. Indra tears away the summits of the mountains, releases water that starts running to various parts of land as a mother runs towards its offspring. Additionally, clouds start pouring which refreshes force of water. Indra slays Vrtra & provides liberty to the streams from his custody. In this way, Thirsty Plains & Deserts get water after its release.

Mandala-4, Hymn-19, Verses 2 to 8 (Griffith's Translation)

Rv-4.19,2:*The Gods, as worn withheld, relaxed their efforts: thou, Indra, born of truth, wast Sovran Ruler.
Thou slewest Ahi who besieged the waters, and dugged out their all-supporting channels.*

3: *The insatiate one, extended, hard to waken, who slumbered in perpetual sleep, O Indra,-
The Dragon stretched against the seven prone rivers, where no joint was, thou rentest with thy thunder.*

4: *Indra with might shook earth and her foundation as the wind stirs the water with its fury.
Striving, with strength he burst the firm asunder, and tore away the summits of the mountains.*

5: *They ran to thee as mothers to their offspring: the clouds, like chariots, hastened forth together.
Thou didst refresh the streams and force the billows: thou, Indra, settest free obstructed rivers.*

6: *Thou for the sake of Vayya and Turviti didst stay the great stream, flowing, all sustaining:
Yea, at their prayer didst check the rushing river and make the floods easy to cross, O Indra.*

7 : *He let the young Maids skilled in Law, unwedded, like fountains, bubbling, flow forth streaming onward*

He inundated thirsty plains and deserts, and milked the dry Cows of the mighty master.

8: *Through many a morn and many a lovely autumn, having slain Vrtra, lie set free the rivers.
Indra hath set at liberty to wander on earth the streams encompassed pressed together.*

For the time being, if we keep the three imaginary characters i. e. Indra, Vrtra, & Ahi of these Hymns aside, then totally new picture would emerge indicating Rishis/Sages going in search of the root cause of the disappearance of the river Saraswati. Even though river **Saraswati** is not mentioned in Mandala-4, in my view, the description available in these Hymns indirectly reflects the drying up of the river Saraswati. Some natural events like Lightning, Floods, Forest Fires, and Thunderstorms occur frequently but the Earthquakes occur once in a while. Then question comes “How did the poet know about the earthquake & its effect on the earth?” Either he might have got firsthand experience during his early lifetime before composing the hymns or would have learnt from his ancestors/seniors. Although, through these four Hymns Vamadeva, the Composer, explains about his understanding how Indra kills Vrtra and gets the water released that results into flooding of the plains of land & deserts; but I take his perception other way round i.e. instead of destruction of the Barrier (described in the hymns using imaginary characters), I look at it as the creation or formation of the Barrier due to Major Earthquake/Tectonic Shift resulting into drying up of the river **Saraswati**. By neglecting the three imaginary characters & considering selected features mentioned in these hymns as the hints, based on a simple logic, I have prepared a story which is as under;

“During the pre-rigvedic period, a Group of Rishis/ Sages from Angiras & Bhrgu families decide to find out what is the reason behind the disappearance of water from the river Saraswati. For this purpose, they decide to travel towards the origin of river Saraswati along its bank/bed and also take a female dog, Sarama with them as a companion or escort. During their journey towards the source of the river, they probably hear some noises created by the wild animals such Elephants, Lions etc. When they reach the upper region of the river, they notice a long snakelike rocky mountainous feature has obstructed the regular flow of water to the river. After climbing the top of newly formed structure, they also find that on the other side of mountain, water coming down from the top most hills is going away in the opposite directions due to the formation of the channels. The team of Rishis come to the final conclusion that newly formed rocky structure/fault line/barrier has disrupted continuous water supply to the river Saraswati. Rishis believe that the major Earthquake in that region would have created this new mountainous structure /barrier that has completely stopped the regular supply of water to the river resulted into creation of thirsty plains & desert like situation along the banks of river Saraswati in the downstream region”. It is also possible that the Rishis would have seen many snakes in the upper region of the river Saraswati.

Although the river **Saraswati** is not mentioned in Mandala-4, the poet, Vamadeva, probably would have come to know about this incidence when his ancestors (Goutama?) had gone towards north direction from their places of living (which was southward but on the bank of river Saraswati) to ascertain the facts. The very concept of freeing the flow of water can be termed as pure imagination, but it indirectly gives sufficient hints about the state of river **Saraswati** during that period as other rivers (Vipas, Sindhu, Parusni, Sarayu, Rasa) mentioned in Mandala-4 would not have experienced the problem of disruption of water flow as faced by the river **Saraswati** & its tributaries (may be seven in number). After knowing the ground realities, the poet Vamadeva would have decided to move away from the river **Saraswati**, shifted his activities to the western region of Indus -Saraswati Valley Civilization. Despite the fact that Mandala-4 is considered as the one of the Earliest Mandalas, probably, due to this reason, the river **Saraswati** does not find its place in it. Except Mandal-4, all other old mandalas praise the river **Saraswati** in the best possible way.

Following examples that are related to the river **Saraswati**, would explain the usefulness of an analytical approach in probing the minds of the composers of rigvedic text.

Example-1: A Verse of the **Mandala-5** & the explanation for the same is as given below,

Rv-5.43,11: *From **high heaven** may **Sarasvati** the Holy **visit our sacrifice**, and from the **mountain**.
Eager, propitious, may the balmy Goddess hear our effectual speech, our invocation.*

The composers of this hymn while performing Yajna are requesting Goddess **Saraswati** come to the place of worship to hear their speech. Question does arise; why did the Rishis use the words like **Heaven & Mountain**?

Everyone knows that the **Rain** falls from the sky. When the raining takes place continuously, then many streams start flowing on the land. But some streams/channels that are relatively bigger in size & capacity, flow constantly for the longer durations from the mountains are called as the rivers & hence most of the rivers are originated at the mountains. But here, the composers are looking at the **Heaven** just because their favourite river **Saraswati** is in the bad shape & they have assumed that **as if** it has gone to the **Heaven**(being Goddess). By performing Yajna, now they expect that, some **Heavenly act** would remove the barrier that has blocked the flow of the river **Saraswati** & its flow from the **Mountain** would get restored or revived to its old form as that was experienced or seen by their ancestors a long back.

Example-2 : Here is another example of **mystical language** used by the Poets in Mandala-7.

Rv-7.96,2 : *When in the fullness of their strength the **Purus dwell**, Beauteous One, on thy **two grassy banks**, Favour us thou who hast the Maruts for thy friends: stir up the bounty of our chiefs.*

This hymn is specifically addressed to the river **Saraswati**. Then the question comes;, Why do they all **Purus** assemble/live on the bank of the river **Saraswati only when the banks become grassy**?

In my view, there are indirect hints or hidden clues in the words used by the Sages. Both the banks of the river would become **grassy** only when it rains for some time. And this can occur during the rainy season only. Indirectly, it also informs us that during the rainy season, when there is water flowing in the river **Saraswati**, that time only the people called as **Purus** used to come together & live on its banks. Probably, during summer days when the river used to go dry, **Purus** would be shifting to different locations where water was available. This Verse of **Hymn 7.96** also brings out the fact that, at that time, the river **Saraswati** had already become **seasonal river only**.

Rv-7.96,6: *May we enjoy Sarasvan's breast, all-beautiful, that swells with streams,*

May we gain food and progeny.

Above verse is from the same hymn, tells us that the Sage **Vasistha** wants to see the river **Saraswati** in flowing condition so as to get food & progeny (offspring to all living things), clearly underlining the importance of flowing river & its water in the lives of all living things.

In other words, if we really want to get better insight about the rigvedic hymns, then we must make a habit of **reading not only between the lines but also between the words**.

D. Speciality of Mandala-9:

Mandal-9 is completely dedicated to **Soma & the process of its purification**. Other Deities have minor roles in it & hence popularly called as **Soma Mandala**. Many believe that it represents mixed ages & hymns related to Soma composed by the various rishis have been compiled together to make it **Soma Mandala**. Data related to the terms Soma & Pavamana are as shown below,

Soma: 1(185), 2(55), 3(70), 4(45), 5(43), 6(67), 7(55), 8(95), **9(484)**, 10(159)
Pavamana: **9(246)**

Above data clearly indicate very high frequency of **Soma** word in Mandala-9 as compared to other mandalas. Also in the four Late Mandalas(1,8,9,&10), its appearance is more pronounced in comparison with the all Early Mandalas(2-7). This may be due to relocation of the Priests to the west of river **Sindhu** during the initial period of the Late Mandalas. The word **Pavamana** is found only in this mandala & it is related to the Purification of Soma.

Mandala-9 informs us that **Soma** plants grow on the hilly area of the cold region. Hence it takes us to the North-west mountainous region of the Indus-Saraswati Valley Civilization. In other mandalas of Rigved also, Soma Juice has been mentioned as the important sacrificial item & explained that it is very much liked by Indra. The data on the terms, sheep and wool are as under,

Sheep : 4(1), 5(1), 8(3), **9(18)**, 10(2)
Wool: 4(1), 5(2), 8(2), **9(16)**

The frequent use of the terms **Sheep & Wool** in Mandala-9 supports this view. Both words are shown as the Prominent Features(bold). The Hymns of Mandala-9 clearly indicates that the wool was being used to filter the Soma Juice. Hence we find prominent presence of both words in Mandala-9. Also note that both terms are totally absent in Mandala 2,3, 6,7 (**proves that the Early Mandalas were composed far away from North-west region of I-SVC**) and 1(the late Mandala).

First time appearance of Soma word, in the Hymns of various mandalas is given in Table-2,

Table-2

Mandala No.	Hymn & Verse No.
1	2,1
2	8,6
3	1,1
4	2,13
5	2,10
6	8,1
7	20,4
8	1,17
9	1,1
10	13,2

The rivers mentioned in this mandala are, Sindhu, Rasa (Ranzha; western tributary of River Sindhu) , Arjikas/Arjikiya(Haro; Eastern tributary of River Sindhu) & Saraswati. Name of River Saraswati is found in Apris Hymn(Rv-9.5,8) & other two hymns (9.67,32 & 9.81,4) as the normal reference without making specific request to the river or showering special praise on it.

Earlier to this mandala formulation also Soma plant, though grew in the Upper/North-west

mountain region, used to reach to various parts of the civilization regularly much before the spread of Yajna ritual, probably, through the trade route. This is quite similar to the supply of Gold from Kolar Mine to I-SVC area. Kolar is situated in South-east region of present-day Karnataka State. In ancient time also there would have been the people living in Kolar area & doing mining of gold. Also there would have been the people involved in trade who used to carry the mined gold to the I-SVC region as a part of regular trade & commerce contacts though the distance between ancient places, Kolar & Harappa/ Mohenjo Daro town of I-SVC was more than 2000 km. In the same way, there would have been regular supply of Soma plant during pre-rigvedic period from upper mountainous region to other areas/towns situated around the river Saraswati.

Surprisingly, the term Dasa/Dasas; one of the most common enemies/foes of rigvedic people is conspicuously absent in this mandala (see data given below).

Dasa: 1(3), 2(5), 3(1), 4(3), 5(6), 6(5), 7(3), 8(4), 10(10)

Dasas: 1(2), 3(1), 4(1), 6(2), 8(3), 10(3)

Aryans Migration Theory(AMT) proponents always stress that Aryans had migrated from the North-West region of Indian Sub-continent (bordering present-day Afghanistan) to the Indus Valley Area through the Swat Valley(old Gandhar region) of present-day Pakistan. Some scholars also believe that name Dasa represents a tribe of the ancient time, that either lived in old Persia or Bactria- Margiana Architectural Complex(BMAC) ,would have migrated either earlier to Aryans or after the entry of Aryans to I-SVC. If it is so, then, why are Dasa/Dasas terms missing in Mandala-9? Not only /Dasa/Dasas are absent but also other names that are associated with Dasas such as Cumuri, Pipru, Susna, Dhuni & Namuci are not at all found in Mandala-9(see mandala-wise data presented below).

Cumuri: 2(1), 6(3), 7(1), 10(1)

Dhuni : 2(1), 6(2), 7(1), 10(1)

Namuci: 1(1), 2(1), 5(2), 6(1), 7(1), 8(1), 10(2)

Susna: 1(9), 2(1), 3(1), 4(2), 5(2), 6(5), 7(1), 8(5), 10(4)

Pipru: 1(3), 2(1), 4(1), 5(1), 6(2), 8(1), 10(2)

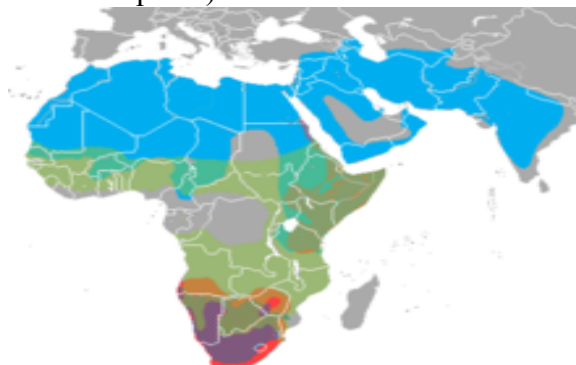
Sambara :1(7), 2(4), 3(1), 4(2), 6(7), 7(2)

In Hymn-61, due to typographical error, the word Sambara has been printed as Gambara in Griffith's book & hence has not got selected in alphabetical order. As it is associated with Divodasa, who is also found in Early Mandalas, hence it is not considered as the serious/strong reference.

In my earlier article "Rigved & Indus-Saraswati Valley Civilization- Inking the Link"[3], I had mentioned that Rigvedic feature **Dasa** represents **Hyena**. Figure-2 shows habitat (shown in blue) of Hyenas found all over Asia & Africa.

Figure-2 : Map of Habitat of Hyenas(blue colour).

Note the absence of Hyenas in Northern Mountainous Area (Himalayan region) of Indian Subcontinent (Source: Wikipedia).



Similarly, name of other trouble creator, **Vala** in also absent in Mandala-9 to which I had defined it as **Crocodile** in my earlier article[3]. Mandala-wise data on **Vala** Is given below,

Vala: 1(3), 2(5), 3(1), 4(1), 6(2), 8(3),10(6)

Figure-3 Distribution of Crocodiles on Earth (Source: Wikipedia)

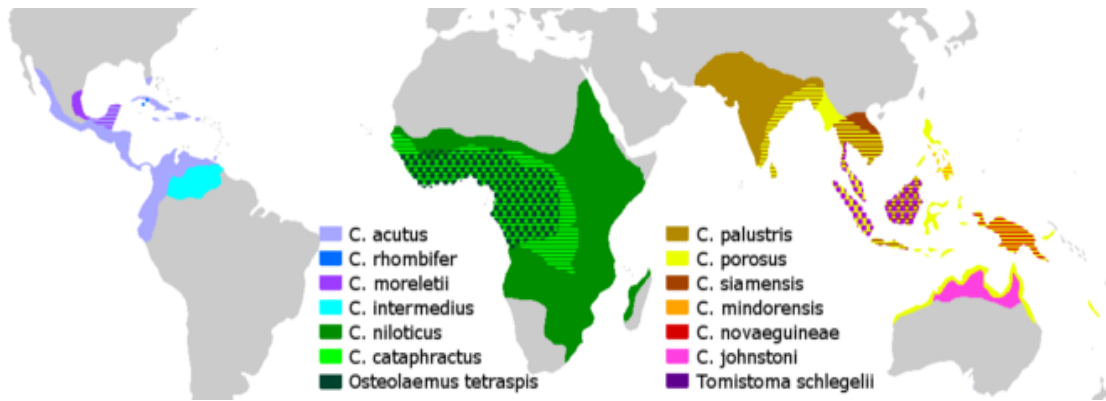


Figure-3 clearly shows that in Northern & North-west mountainous region of Indian Subcontinent, Crocodile is not found.

Figure-4: Depicts distribution of Snakes/ Vritra/Serpent on the Earth(Source-Wikipedia).

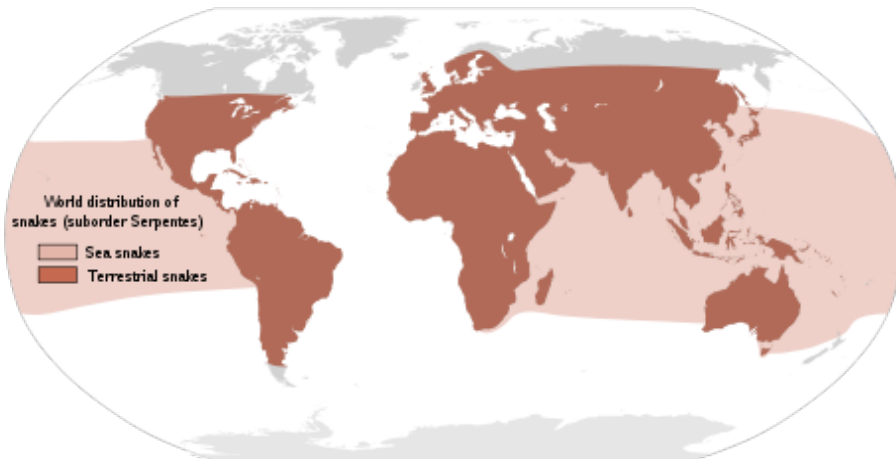


Figure-4 makes it clear that Snakes are found all over Indian Subcontinent. Vritra is also present in all Mandalas of the Rigved.

Vritra: 1(42), 2(7), 3(13), 4(12), 5(3), 6(18), 7(3), 8(25), 9(1), 10(21)
Vritras: 1(5), 3(14), 4(5), 6(6), 7(1), 8(11), 9(3), 10(3)

Figure-5: Exhibits presence of Dasyus/Vultures (green) in regions of the world(Source: Wikipedia).



Dasyu: 1(11), 2(2), 3(1), 4(2), 5(2), 6(4), 7(1), 8(2), 9(3), 10(6)

Dasyus: 1(7), 2(3), 3(3), 4(3), 5(4), 6(4), 7(1), 8(3), 9(1), 10(10)

Data (given above) collected from Griffith's translation of **Rigved** clearly indicate that Dasyu/Dasyus are present in all Mandalas. Figure-5 also shows that Vultures are present in the most of part of the world except Antarctica & Australia continents (shown in light yellow colour).

E. Typicality of Some Selected but Repeatedly Used Terms:

1. Apris Hymns and Three Goddesses:

Apris means conciliation & these hymns reflect distinct features of the different schools or families who composed them. In Apris, verses are addressed to many deities or divine objects in a collective manner. There are total eight Apris hymns in ten mandalas of Rigved. Mandala-4 ,6 & 8 do not have Apris Hymn. Mandala-10 contains two Apris Hymn. Mandala-wise, Apris Hymn number is given in Table-3.

Table-3

Mandala Number	Hymn Number
1	142
2	3
3	4
5	5
7	2
9	5
10	70
10	110

In Apris Hymns of various mandalas, Saraswati, Ila, & Bharati are treated together as the three Goddesses in different combinations that has been presented below. Please note that that the Verses of Apris Hymns of all Earlier Mandalas (2 to7) have been arranged in order of their composition & hymns of Later Mandalas, have been placed later in the probable order

of their compositions.

Rv-2.3,8: **Sarasvati** who perfects our devotion, **Ila** divine, **Bharati** all surpassing,-
Three Goddesses, with power inherent, seated, protect this holy Grass, our flawless refuge!

Rv-3.4,8: May **Bharati** with all her Sisters, **Ila** accordant with the Gods, with mortalls Agni,
Sarasvati with all her kindred Rivers, come to this grass, Three Goddesses, and seat them.

Rv-7.2, 8: May **Bharati** with all her Sisters, **Ila** accordant with the Gods, with mortalls Agni,
Sarasvati with all her kindred Rivers, come to this grass, Three Goddesses, and seat them.

Rv-5.5,8 : **Ila, Sarasvati, Mahi**, three Goddesses who bring us weal,
Be seated harmless on the grass.

Rv-9.5,8: This, Pavamana's sacrifice, shall the three beauteous Goddesses,
Sarasvati and **Bharati** and **Ila**, Mighty One, attend.

Rv-1.142,9: Let Hotra pure, set among Gods, amid the Maruts **Bharati, Ila, Sarasvati, Mahi**, rest on the
grass, adorable.

Rv-10.70,8: On our wide grass, Three Goddesses be seated: for you have we prepared and made it pleasant.
May **Ila**, she whose foot drops oil, the Goddess, taste, man-like, sacrifice and well-set presents

Rv-10.110,8: Let **Bharati** come quickly to our worship, and **Ila** showing like a human being.
So let **Sarasvati** and both her fellows, deft Goddesses, on this fair grass be seated.

A close look at these verses clearly shows that except Mandala-1, Goddesses Saraswati, Ila & Bharati have been praised in the same verse number of Apris hymns of various mandalas (fixed verse/Stanza number) i.e. **verse number-8**. In Mandala-1, number of Verse that defines these three Goddesses is **9**. The composition of Apris Hymns of different Mandalas indicate that some poets from various generations (it is generally believed that **Rigved** is the collection of hymns, composed by the different Rishis from Ten generations) have continued the tradition in a typical way and also followed some norms fixed by their ancestors. But the order of three Goddesses, namely; Saraswati, Ila & Bharati is not the same in all mandalas. Apris hymn of Mandala-5 is very short but contains Mahi as the Goddess in place of Bharati. Apris hymn of Mandala-1 has additional name of Mahi along with Bharati, Ila & Saraswati. Also an Apris hymn of Mandala-10(Rv-10.70,8) consists of only one name of the Goddess i.e.-Ila.

Additionally, verse of hymn Rv-1.13 also mentions three goddesses together,

Rv-1.13,9: **Ila, Sarasvati, Mahi**, three Goddesses who bring delight, Be seated, peaceful, on the grass.

The structure of the Hymn-1 of Mandala-2 is also very similar to Apris Hymn, but it is addressed to Agni & mentions three Goddesses in Verse-11 instead of regular number-8 found in other Apris Hymns. But along with Goddesses Ila, Bharati & Saraswati, name of Aditi also appears in the verse given below.(probably, **Ila**-means upper country; **Purus, Bharati** means lower country on the bank of river **Saraswati; Bharatas**, and **Aditi**- means complete land or Earth)

Rv-2.1,11: Thou, God, art Aditi to him who offers gifts: thou, Hotri, Bharati, art strengthened by the song.
Thou art the hundred-wintered Ila to give strength, Lord of Wealth! Vrtra-slayer and Sarasvati.

As discussed earlier, due to its distinct feature, I consider this particular hymn(Rv-2.1) is the starting point of Rigvedic text.

2. Seven Rivers/Seven Streams/Seven Floods/Seven Mothers/Seven Sindhus:

These terms are found in several hymns of various mandalas. The presence of these terms in the verses of the different mandalas in the order of their probable compositions is as given below;

Rv-2.12,3: *slew the Dragon, freed the **Seven Rivers** & drove the kine*

Rv-2.12,12 : *the Mighty, set free the **Seven great Floods** to flow at*

Rv-3.1,4 : *Him, Blessed One, the **Seven strong Floods** augmente*

Rv-3.1,6 : *young, who dwell together, **Seven sounding Rivers**, as one*

Rv-4.19, 3 : *Dragon stretched against the **Seven prone Rivers**, where no joint*

Rv-4.28, 1 : *Ahi, and sent forth the **Seven Rivers** and open as it*

Rv-6.7, 6 : *rest upon his head. The **Seven swift flowing Streams** have*

Rv-7.18, 24 : *each chief his portion,-**Seven flowing Rivers** glorify, like*

Rv-7.66, 15 : *through the whole expanse, - The **Seven Sisters** Bays bear Surya on*

Rv-7.67, 8 : *ye swift, o'er the **Seven Rivers** hath your chariot*

Rv-8.24,27 : *ruinous woe, or Arya on the **Seven Streams**:- O valiant Hero,*

Rv-8.58.12 : *Varuna, to whom belong **Seven Rivers**, art a glorious God:-*

Rv-8 .85 ,1 : *Floods stood still, the **Seven Mothers**, streams easy for*

Rv-8 .98, 4 : *Sarasvati befriend, and the **Seven Streams**, this call of mine:-*

Rv-8 .103, 4: *forth their streams, are the **Seven Sisters** in the seat of sacrifice:-*

Rv-9.54, 2 : *runneth forward to the lakes, - **Seven Currents** flowing through*

Rv-9.66, 6 : *O Soma, these **Seven Rivers** flow, as being thine,*

Rv-9.66, 8 : *in Vivasvan's course, the **Seven Sisters** with their hymns-*

Rv-9.70, 1 : *The three time Seven-Milch kine in the eastern*

Rv-9.86, 21 : *He made the Three Times Seven pour out of milky flow:*

Rv-9.86, 36 : *The **Sisters Seven**, the Mothers stand around*

Rv-9.92, 4 : *themselves, self-prompted, and **Seven fresh Rivers**, brighten and*

Rv-1.32,12: *hast let loose to flow the **Seven rivers***

Rv-1.34, 4: *Thrice O ye Asvins with the **Seven Mother Streams** : three are*

Rv-1.35,8: *three desert regions and **Seven Rivers**.-God Savitar the*

Rv-1.71,7 : *viant wait on Agni as the **Seven Mighty Rivers** seek the ocean.*

Rv-1.72,8: *Knowing the law, the **Seven Strong Floods** from heaven*

Rv-1.102,2: *The **Seven Rivers** bear his glory far*

Rv-1.141,2: *dwells in food; next, in the **Seven Auspicious Mothers** is his*

Rv-1.164 ,3 : *tale, who draw them onward,- **Seven Sisters** utter songs of Praise*

Rv-1. 191, 14 : *have the maiden **Sisters Seven** – Carried thy venom far away,*

Rv-10.5, 5 : *He, calling loudly, to the **Seven red Sisters**, hath, skilled*

Rv-10.13, 5 : *The Seven flow to the Youth on whom*

Rv-10.43, 3 : *precious wealth.- These the **Seven Rivers** flowing on their*

Rv- 10. 49, 9 : *along the earth, I took the **Seven Rivers** as mine own domain*

Rv- 10. 67, 12 : *Slain Ahi, and set free **Seven Rivers**. O Heaven and Earth*

Rv- 10. 75, 1 : *have come forward triply, Seven and Seven. Sindhu in might surpasses*

Rv- 10. 104, 8 : *man thou foundest, Indra **Seven lovely Floods**, divine, untrouble-*

The frequency of appearance of these terms is more in the Late Mandalas (5,8,9,1& 10) as compared to the Early Mandalas (2,3,4,6,& 7). No phrase directly related to Seven Sisters /Streams/Floods has been found in Mandala-5. Since Griffith has translated original Sanskrit text into English, it is *he*, who chose the similar/alternative words. Therefore, we cannot comment on his selection of the words like Sisters, Mothers, Floods, Sindhus that actually represent the Rivers.

There is no unanimity about why number **Seven** has been used by the early Rishis. Many say “It represents seven important rivers of Indus-Saraswati Valley Civilization i. e. Saraswati, Sutudri, Vipas, Parusni, Askini, Vitasta & Sindhu”, while as a few persons believe that it means River Saraswati only. It is quite possible that well before the composition of very first old mandala, Pre-rigvedic time, Rishis were aware of all seven major rivers of I-SVC mentioned earlier. Since they were living on the bank of Saraswati, they would have considered river Saraswati as the actual representative of all seven rivers as it was nearer & dearer to them. Hence I follow middle path; in Early Mandalas, it purely means River Saraswati, but in the Late Mandalas, the word, **Seven** covers all aforesaid rivers. Among all seven rivers, only river that got directly affected due to disruption in water supply, was **Saraswati**. Hence to me, practical meaning of **Seven Floods/Rivers/ Streams** of the **Early Mandalas** is **Continuously Flowing /All Season River** or **Evergreen River**.

{There is a Sanskrit phrase that was used in olden days while giving blessings to a newly married woman- “**Ashta Putra Saubhagyavati Bhava**” – “**Be a Mother of 8 sons**”. One would definitely ask question, why only eight and Why not five or fifteen sons? In Puranas/legends, it is mentioned that **Krishna** is the eighth child of Vasudev & Devaki}.

Probably, due to their love & affection towards the river Saraswati, during the early rigvedic period, just to glorify its past, the Sages started calling it as the **Seven Streams/floods/Sisters**.

During **Pre-rigvedic** period, earlier to **Bharata's kingdom**, the position of the river **Saraswati** would have been similar to the river **Nile** of the **Ancient Egypt**. Although most of Egypt is desert, but when River Nile gets flooded, it starts overflowing its banks. Along the flood water, it carries soil that gets deposited on the land adjoining to its banks making it very fertile and as every year, the floods bring rich black soil that periodically renews the farmland. Due to this fact, in ancient time, Egyptian Civilization got flourished on the banks of river **Nile**.

This may be true in case of river **Saraswati** as well. The earliest places where the ancestors of the rigvedic Priests lived would have been adjacent or above the **Thar Desert region** of the ancient time. Similar to river **Nile**, the floods of river **Saraswati** would be making the land adjoining to its banks very fertile. Excavation in and around the wide-bed of **Ghaggar-Hakra** river system in the **Desert of Thar** (now major area is a part of present-day Pakistan) has revealed presence of many Indus Valley Sites manifesting that, in the past, the people had made their dwellings along the bank of the river. When **Saraswati** got dried up due to tectonic disturbance, the people were forced to shift to other places. The locations where the rigvedic people lived earlier would have subsequently got merged with the **Thar desert** itself.

It should be noted here that none of the Early Mandalas anywhere indicates that the people who lived on the banks of the river **Saraswati** ever faced any problem due to its floods or while crossing it. This indirectly brings out the fact that at that time, river Saraswati would be having a wider but shallower bed. **Mandala-3** mentions about the danger of crossing speedy water of **Vipas & Sutudri** rivers; **Mandala-4 & Mandala-7** talk about the fear of Overflowing Streams/floods of river **Vipas & Parusni** respectively. In **Mandala-4**, the Poet has used masculine gender while describing the river **Sindhu** (**his** is the word used by Griffith) just to express it as the only male (probably indicating its size & flow capacity after **the five rivers** join the **Sindhu**) among the females(depicting other rivers are relatively small). In the Indian state of **Assam**, the local people call the river **Brahmaputra** as **Nad** (masculine gender) & not **Nadi**(feminine gender)/river due to its very wide bed & water flowing capacity.

Mandala-wise Data from Griffith's Translation about the terms Flood/Floods, Desert/Deserts, stream/streams, water/waters are given below,

Flood : **1(20)**, 2(7), 3(5), 4(3), 5(6), 6(5), 7(3), 8(2), 9(6), **10(14)**

Floods : **1(26)**, 2(12), 3(15), 4(10), 5(12), 6(8), 7(8), 8(21), 9(16), **10(23)**

Desert : **1(4)**, 2(1), 3(1), 4(1), 5(2), **6(4)**, 7(1), 8(2), 9(1), **10(6)**

Deserts : 4(2), 5(2), 10(2)

Stream : 1(13), 2(3), 3(4), 4(2), 5(2), 6(2), 7(2), 8(14), **9(85)**, 10(12)

Streams : 1(20), 2(7), 3(11), 4(10), 5(14), 6(7), 7(11), 8(14), **9(73)**, 10(18)

Water : **1(23)**, 2(5), 3(1), 4(3), 5(8), 6(5), 7(9), 8(4), 9(11), **10(26)**

Waters : **1(90)**, 2(31), 3(38), 4(20), 5(27), 6(33), 7(40), 8(26), 9(54), **10(115)**

From the above data, it is clear that the Rigvedic Poets have widely used these terms in many mandalas but by and large, the frequency of the use of these words; **Floods , Desert, stream, Streams, Water, and Waters** is more in the Late Mandalas (1, 5, 8, 9 &10) indicative of the composers were moving from place to place in search of the locations where water availability was better. In **Mandala-9**, liberal use of stream/streams terms shows that the North-west region of I-SVC would be having many live streams regularly flowing from hilly regions to the plains.

Even though the river **Saraswati** had completely lost its earlier charm, but the Priestly community called it as **Divine one**, remained faithful and attached to it throughout the rigvedic period. Late Mandalas show that since many generations, the Priests lived at different locations of I-SVC, but always kept the river /mother of their ancestors in their permanent memory.

3. Five Tribes/Races/Peoples/Regions :

In many mandalas of Rigved, the phrase “Five Tribes or Five Races” appear indicating the rigvedic people who lived during that period, were some way or other related to each other, and were mainly divided into five classes. They were probably known as the tribes based on the name of the Key Rulers of their regions/kingdoms under whom they lived (name of the tribe was linked to the founder of that kingdom) . Collectively Compiled data on Five tribes / Five Races/Five Peoples/five Regions from Griffith's Translation is as given below,

Five tribes/races/peoples/regions : 1(3), 2(2), 3(2), 5(2), 6(3), 7(2), 8(3), 9(5), 10(5)

Above data exhibit that in Mandala-4, these terms are totally absent. Use of the terms such as Races or Tribes in Early Mandalas (2,3,6,7) clearly manifests that the composers of these mandalas were well aware of the people living outside their kingdom & their locations too. This means to say that similar to the phrase **Seven Rivers**, the people of **Five Tribes/ Five Races** were also known to the composers well before composing the Hymns of Old Mandalas. Also, the situation existed there, was very similar to any modern-day country consisting of different states. Surprisingly, in no Hymn of any Early Mandalas, all the names of **five tribes/races** do figure together. But they are given in the only one Hymn of **Mandala-1** which forms the part of the Late Mandalas and the verse is as given below,

Rv-1.108,8 : If with, the **Yadus, Turvasas**, ye sojourn, with **Druhyus, Anus, Purus**, Indra-Agni!

Mandala-wise data on presence of aforesaid five tribes are as under,

Anava : 8(1)
Anavas : 7(1)
Anu : 7(1), 8(1)
Anus: 1(1), 5(1)

Druhyu: 7(1), 8(1)
Druhyus: 1(1), 6(1), 7(2)

Puru :1(2), 4(1), 6(2), 7(4)
Purus :1(1), 4(2), 7(1), 8(1), 10(1)

Turva :10(1)
Turvaga :1(1), 4(1), 5(1), 8(1), 9(1),10(1)
Turvasa: 1(3), 6(3), 7(2), 8(5)
Turvasas : 1(1), 8(1)

Yadavas : 7(2), 8(2)
Yadu : 1(3), 4(1), 5(1), 6(2), 8(6), 9(1), 10(2)
Yadus : 1(1)

Note: Probably due to printing mistakes, at one place **Turvasa** has been spelt as **Turva** & at some places as **Turvaga**. Hence they are clubbed together for the convenience sake. Anava & Anvas are present in the Mandalas 7 & 8 respectively where the tribe leader name **Anu** also exists. At one place **Yadava** has been spelt as **Yadva** but both are considered together. Also at two places **Puru** is printed as **Paru**(Mandala-6) & at some places for the term **Puru**, Griffith has used general word.

General Observations :

- I. **Puru** or **Purus** who are generally considered by many as the originators of the Rigved, lived on the bank of river **Saraswati**. Some scholars say that **Bharata** is the sub-tribe of main **Puru** tribe. Hymn- 96 of Mandala-7 gives proper description about the **Purus**.

Rv-7.96,2: When in fullness of their strength, the **Purus** dwell, Beauteous one, on thy two grassy banks.

This could actually mean that all Purus used to assemble together on the two grassy banks (probably after the rain) of the river **Saraswati**.

Surprisingly, both terms **Puru** & **Purus** have no place in the two Early Mandalas i. e. 2, 3. Additionally, Verse Rv-7.8,4 describes defeat of **Puru** in the battle. Hymn, of the Mandala-7, Rv-7.18,13 also tells similar story of conquering **Puru**, Why did **Bharata** king fight with **Puru**?

The term, **Bharata** is present in **Mandala-4** and **Puru** & **Purus** both terms are also found in the same mandala. As mentioned earlier, like **Bharatas**, **Purus** too lived on the bank of river **Saraswati** (overlapping features). Then it becomes very clear that the Purus would be living in the Upper/northern region bound by the rivers **Vipas**, **Parusni** & **Sutudri** and the upper stream of the river **Saraswati** would be on the south-eastern side of their kingdom. This is because, **Mandala-4** takes us to the northern geographical area where rivers **Vipas** & **Parusni** do flow but totally neglects river **Saraswati**. Only **Mandala-7** describes that, **Purus** live on the bank of **Saraswati**,

As mentioned in **Mandala-7**, King **Sudas** (represents Bharatas), as per the advice of Sage **Vasishta** must be in the expansion mood and then, decides initially to move in the northern

direction to extend his territory, silences the **Purus** first by defeating them (Rv-7.8,3 and Rv-7.18,13).

Then King **Sudas** focuses his attention on the eastern front, on the bank of river **Yamuna**, he routs King Bheda & his allies (Ajas, Sigrus, Yaksus) completely (Rv-7.18,18 / 19).

Having defeated northern & eastern enemies, Sudas now wants to expand his regime/ kingdom in the west direction. Accordingly, he starts his journey to the west along the river **Parusni** where he faces strong opposition in the form of the united front formed by Ten Kings (leaders of ten different tribes). Here on the Bank of river **Parusni**, the famous battle (The Dasarajna War or The Battle of the Ten Kings) between King **Sudas** (Bharatas) & Ten other Kings takes place. In the beginning, **Sudas** is at the receiving end but upon Sage **Vasishta's** requests then **Trustu** (probably other Bharata king or a priest?) comes to his aid. With the active support received from **Trustu**, King **Sudas** ably defeats all other leaders of the tribes & finally wins the battle of Ten Kings convincingly.

II. Different Poets have used four variants while describing **Anu** tribe & they are **Anu**, **Anava**, **Anus** & **Anavas** but all appear in a small frequency. The terms, **Anu** and **Anus** appear once in the Early Mandalas (7). In Mandala-8, **Anava** is found with **Turvasa**. In Mandala-7, the word, **Anavas** is present along with **Druhyus**.

III. The terms **Druhyu** and **Druhyus** are present in two of the five Old Mandalas (6 & 7). The word, **Druhyus** is also found with **Bhrgus** in the hymn of mandala-7 (see **RV-7.18**, 6/12/14). In the verse, **Rv-8.10,5**, (Late Mandala) **Druhyu** appears with **Anu**, **Yadu** & **Turvasa** together.

IV. **Turvasa** & **Yadu** are normally found together in the many hymns of various Mandalas, but are seen together first time in Mandala-4 but not in Mandalas 2 and 3 which are also among the Old Mandalas. It means that they are close associates probably lived nearer to each other & around the region bound by the rivers **Vipas** & **Parusni** and above of the river **Sutudri** but east of **Sindhu**.

When these four tribes are taken into consideration along with the various prominent rivers (seven main rivers of I-SVC) mentioned in those Mandalas where the tribes names are present, then totally different picture about their places of dwellings, emerges that has been explained as below,

- i. As **Turvasa** & **Yadu** are noticed first time together in Mandala-4, their probable locations of residence could be the land belt between the two rivers **Vipas** (beas) & **Parsuni** (Ravi). This is because, these two rivers are mentioned in Mandala-4 and not **Sutudri** (Sutlej). Considering frequency of their appearance (together) in the Early Mandalas, from connectivity (with each other) point of view, the some towns on the Bank of river **Parsuni** covering areas adjacent to the river but having common border, appear to be the places of their residences. These territories would be very close to area defined in Mandala-3 and also closer to the site of **The War of Ten Kings** that was fought on the bank of river **Parsuni** (see Rv-7.18; 7.33; 7.83).
- ii. **Druhyu/Druhyus** & **Anu/Anus** are present in the Early & Late Mandalas (Early Mandalas-6, 7 plus Late Mandalas- 1,5,8) but with the lesser frequency as compared to **Yadu** & **Turvasa**. In Mandala-7 (Rv-7.18,14) only, **Druhyus** & **Anavas/Anus** are found together. Their area of living would have been the west and east bank of the river **Sindhu** respectively. This is due to the fact that river **Sindhu** first figures in Mandala-4 but also found in Mandalas-7, 5, 8 & 1. Both the terms, **Druhyu/ Druhyus** and **Anu /Anus** are present in Mandala-7. Also the terms, **Druhyu** & **Anava** are found in Mandala-8 where frequency of the river **Sindhu** is far more than its frequency in the Early Mandalas.

Additionally, Mandala-7, tells us that at the time of **The War of Ten Kings**, **Druhyus**

become friendly with **Bhrgus** despite they live distance apart(Rv-7.18,6). This probably means that the **Bhrgus**, at that time would be living on the eastern side of river **Sindhu** and the **Druhyus** on the west bank of **Sindhu**. At the time when Mandala-4 being composed, Bhrgus/Bhrgu have moved to the west of river **Saraswati** and would have stayed between the area bound by two rivers; **Saraswati & Sindhu**. Therefore, they are not present in Mandala-6 also. Based on the newly developed friendship, **Bhrgus** subsequently would have shifted their activity base to the western side of the river **Sindhu**. But surprisingly, **Vamadeva**, the main composer of **Mandala-4**, when moved from the East, probably along the bank of river **Parusni**, crossed the river **Sindhu** & then finally reached the river **Sarayu and Rasa** on the west side of **Sindhu** river, did not mention either of these tribes; **Druhyus** or **Anus**. Also Mandala-9 which is supposed to have composed in the North-Western zone(Swat valley & Gandhar region) of I-SVC is silent on these two tribes (but the names of **Yadu & Turvasa** are present in Mandala-9 but as a casual reference).

The presence **Anu & Anavas** in Mandala-7 is basically due the tribes' involvement in **The War of Ten Kings**. Hence the Mandala-8 should be the deciding factor for **Anu** tribe's place of residence. By keeping in a view the least contact the **Anu** tribe has with the **Bharatas'** kings & the Composers of **Rigved** during the Early Mandalas & also considering their access to the river **Parusni** (as the site of **The War of Ten Kings**), the probable place of residence of **Anu** tribe would be either on the bank of river **Asikani** or the area bound by two rivers **Sindhu & Panjnad**. As mentioned earlier, in **Mandala-8** (Rv-8.10,5), **Druhu, Anu, Yadu, & Turvasa** are found together meaning hereby that they were present on either sides of the banks of river **Sindhu** i.e. east or West, that has been specifically indicated in the same verse. Additionally, Hymn of Mandala-8(Rv-8.4,1) mentions all four directions and **Anava & Turvasa** together. In the 7th verse of the same hymn, **Turvasa** and **Yadu** are described as the friends of the Priests. This means to say that the centre of activities of **Yajna** ritual has now been shifted from the East i.e. river **Saraswati** (after the War of Ten Kings: Mandala-7) to the West, along the river **Sindhu**(Mandala 5,, 8, 9, 1,& parts of 10 where river **Sindhu** is very much present) . In other words, during the pre-vedic period, **Yajna** ceremony that was originated in the East, on the bank of river **Saraswati**; & was exclusively performed for the various **Kings of Bharata clan** during the early **rigvedic** time, now not only reached to the west of river **Sindhu**, but also got into the hands of **other tribes** excluding **Bharatas**. The biggest question is what happened to **Bharatas** after the War? Did the **Priestly community** ditch **Bharatas**?

iii. Ambiguity about the Interrelation among Nahusha, Yayati & Five Tribes:

The terms **Nahusa/Nahusas & Yayati** appear in the mandalas as given below,

Nahusa: 1(1), 5(1), 6(1), 7(1), 8(1), 9(1),10(1)

Nahusas : 6(2), 8(2)

Yayati :1(1), 10(1)

Note: Considering printing mistakes that would have occurred, the terms **Nahusya & Nahup** are included in the data.

In case of **Yayati** term also, in Mandala-1, Hymn (RV-1.31,17) it is wrongly spelt as **Yayiti**.

In the hymn, Rv-1.31, verse-17;, the Poet tells the very old story that a long ago for **Manus** ; **Yayati**, Rishi **Angiras** performed **pure (simple) Agni (Yajna)**, invited celestial Gods who were made to sit on the sacred grass, & offered them what they loved. If we momentarily believe in this verse of the late mandala i.e. Manadala-1, then we come to know that the simple **Yajna ritual** would have begun at the time of the **King Yayati** & that **Yajna** would have been performed by **Rishi Angiras**; the founder of the **Angiras Family**. It also brings out the fact that the story of **origin of Yajna** is known to the followers of **Angiras** and that is why only **Angiras's name** figures

in the hymn-Rv-1.31. This hymn also tells the story of origin of **Angiras, Agni** & also the purpose of **Yajna ritual**.

In Mandala-10, Hymn -63(Rv-10.63,1), **Yayati** has been described as the **Son of Nahusha**.

Rv-10.63,1 : *May they who would assume kinship from far away, Vivasvan's generations, dearly loved of men, Even the Gods who sit upon the sacred grass of **Nahusa's son Yayati**, bless and comfort us.*

Above hymn explains that the particular **Yajna** was performed for **Yayati**, Gods were made to sit on sacred grass who then blessed then all. The complete Hymn-Rv-10.63 is addressed to **Visvedeva**, beautifully composed, covering major Deities and the important requirements of the people of that time without commenting on the various regular foes/enemies described elsewhere. Verse-15 from the same verse is as under,

Rv-10.63,15: *Vouchsafe us blessing in **our paths and desert tracts, blessing in waters and in battle, for the light; Blessing upon the wombs that bring male children forth, and blessing, O ye Maruts, for the gain of wealth.***

In aforesaid verse, Yajna performers request the Deities to bless them while fighting battle, walking in desert, while crossing river, dealing with heat/fire. They also want to have male children & earn wealth. This also tells us the fact that they were living in the area where both river & desert were present. These are very simple but the common needs of the King/Rishis/People of that era.

Hymn-46 of Mandala-6 tells us that **Nahusa** as the originator of the **five tribes** that are collectively mentioned in **Rigved**. The Verse is as follows,

Rv-6.46,7: *All strength and valour that is found, Indra, in **tribes of Nahusas**, and all the splendid fame that the **Five Tribes** enjoy, Bring, yea, all manly powers at once.*

Hymn-95 of Mandala-7 dedicated to **Saraswati**, informs us that during the olden days when the King Nahusa was residing on its bank, Saraswati, the only river of that region (probably other small rivers were its tributaries) used to flow from mountain to the ocean. The verse is as under, **RV-7.95,2** : *Pure in her course from mountains to the ocean, alone of streams **Saraswati** hath listened. Thinking of wealth and the great world of creatures, she poured for **Nahusa** her milk and fatness.*

In Rv-7.6,5 of Mandala-7, the Poet talks about subduing the **tribes of Nahusa** by **Agni** (means by performing **MahaYajna**) & made them to bring the tributes, which probably means earlier to the Mandala -7 period, other tribes (defined as **Nahusa's Tribes**), excluding King **Sudas(Bharatas)** did not believe in **Yajna rite** but used to perform the same only when compelled by the **Bharatas**. Mandala-7 actually narrates the story of king **Sudas** victory over many kings including **Purus, Druhyus, Anus, Turvasa & Yadus** which are the names of the **five tribes**. The Verse-5 (**Rv-7.6,5**) provides indirect hint at the probable cause of the **Battle of Ten Kings**; war between **Sudas** & the **Purus** who lived in the **Upper Zone** of river **Saraswati**; & also **Sudas** forcing a defeat on King **Bheda**. In my view, Sage **Vasistha** under the leadership of **King Sudas** wanted to spread the **Yajna ceremony** everywhere. Therefore, he would have instigated to **Sudas** to capture territories of the **other kings** as river **Saraswati** had already become seasonal river, there was severe water problem in the region where they used to live. At that time, the availability of water in other kingdoms would have been much better as the rivers of those regions were flowing throughout the year. Also Sage **Vasistha** wanted to live for hundred years(hundred winters).

Mandala-8, Hymn-6 also defines- the **Tribes of Nahusas** as the brightest among the old tribes present at that time in that region. The verse of hymn-6 is given below,

Rv-8.6,24: *And, Indra, grant us all that wealth of fleet steeds which shone bright of old
Among the tribes of Nahusas.*

In the same mandala, verse -3 of Hymn-7 also mentions Nahusas,

Rv-8.7,3: *Come hither from the Nahusas, come, drawn by pure hymns, from mid-air.*

O Asvins, drink the savoury juice shed in the Kanvas' sacrifice.

Above verses of the Late Mandala make it clear that Yajna/Sacrifice ritual has now been accepted by the **Nahusas** (some of the **five tribes** as defined in **Rv-6.46,7**) & **Yajna** was being performed by the **Kanvas** for the **Nahusas**.

Rv-9.88,2; verse tells that after winning various battles, Nahusa tribe(which one out of five? Not clear.) performed Yajna & celebrated all triumphs with great fanfare.

As far as **Nahusa** or **Nahusas** is concerned, we find his name in the Early as well as the Late Mandalas. But **Yayati** who is the son of **Nahusa** appears in the last two Mandalas only. Based on the information available, it can be said that the origin of the **Five tribes (Yadus, Turvasas, Druhyus, Anus, & Purus)** is definitely connected with **Nahusa** & not **Yayati**. If we go by the Verse- **Rv-1.31,17**; then it can be safely said that **simple Yajna ritual** would have started during the King **Yayati's regime**, at least two to three generation or 50 to 80 years before the era of king **Bharata**. Rishi Angiras would have been the first Priest who performed the very first Yajna. The parts of the Early Mandalas of **Rigved** were composed by the various members of Angirases & Bhrgus families who got active support from the Clan of **Bharatas** who probably belonged to the dynasty of **Yayati**. But Yajna became popular event during Bharatas' period due to the fact that the people of that region (lower Saraswati Basin), were directly affected by the geological & or environmental disasters.

Legends/Puranas tell us that **Yayati** has five sons, namely, **Puru, Druhyu, Anu, Turvasa & Yadu**. But in **Rigved**, the **Five tribes** named after them are linked with **Nahusa** & not **Yayati**. Why? This probably bring out the fact that **Bharatas** are the clear title holder of the Yajna rites and hence can be termed as the first party and the **Five Tribes** that are defined by the composers as the **Nahusas** who do not perform Yajna, together becomes the second party in the Early Mandalas. Just to get better idea about the **family feud**, I wish to give the example from the famous **Epic of Mahabharata** wherein **Karna**, the eldest son of **Kunti** is pitted against her other **five sons** known as the **Pandavas**. In this case, we see, the descendants of **Yayati** i.e. **Bharatas** are on one side & the **Five Tribes** who are termed as descendants of **Nahusas** are on the opposite side. But then the question is how to link **Bharatas** with **Nahusa** as there no direct reference anywhere? Same thing holds good in case of **Yayati** and **other five tribes** also.

If we consider **Nahusa** as the common factor that connects both **Five Tribes & Yayati**, even then **Yayati's** relationship with **five tribes** still remains unclear. I am of the opinion that as **Rigved** was composed (I feel that Mandala-10 would have been completed by around 1000 BCE) earlier to the **Legends/Puranas** (latter were probably composed almost 600 to 1000 years later than **Rigved**), the information available in **Rigved** is more reliable than the **Legends**.

Considering two references present in rigvedic text as the main evidence, I am presenting a story which is as under. First reference is from the **Early Mandalas - Five tribes** whose names are mentioned in **Rv-1.108,8** have direct connection with **Nahusa** and hence are defined as **Nahusas**.

Second reference is from the **Late Mandalas** -**Yayati** is the son of **Nahusha**. I am hereby making an attempt to connect Yayati with Five Tribes that is based on an educated guess but others are free to term it as a pure fiction.

“ During the Pre-Rigvedic period, some mischievous act or unethical behaviour of **Prince Yayati** personally hurts or damages the reputation of the King **Nahusha** who lives on the bank of river Saraswati (Upper region) and therefore he disowns his son, and asks **Yayati** to leave his kingdom without taking his five sons. After getting marching order from **Nahusha**, **Yayati** would have moved in south direction and reached the region that is located on the bank of river **Saraswati** (downstream/ lower region)) but closer to the Desert(present-day Thar desert). King **Nahusha** becomes the guardian of his five grandsons Puru, Druhyu, Anu, Turvasa & Yadu. When his five grandsons become grown up persons, then **Nahusha** divides his kingdom into five parts and hands over a part to each one of them. But he prefers to live with his favourite grandson **Puru** who gets the upper region of Saraswati river.

In south-eastern part of Nahusha's kingdom, **Yayati** gets settled first & then starts his new family life on the bank of river **Saraswati**. Here, as per the advice of Angiras, he conducts simple Yajna ceremony to get rid of his past misdeeds by way of pleading & pleasing the various Deities (as a part of penance or atonement) that later on becomes a routine affair. So long as river Saraswati remains the river of All Seasons, Yayati & his descendants keep safe distance from the **Five Kingdoms of Nahusas**. But when due to some tectonic movement, river **Saraswati** loses its earlier status and eventually becomes seasonal river then the descendant of Yayati i.e. King **Bharata** takes personal interest & starts performing **Maha-Yajnas (Agni of Bharata)** in a very big way, just to pacify the Natural forces & in return, to get some favours including the revival of the river Saraswati to its earlier form. And in this way the activities of Yajna and the composition of first mandala of **Rigved** begins on the bank of river Saraswati”.

4. Hundred Autumns/Springs/Winters/Weathers:

These terms are found in many mandalas whose data are as under,

Hundred autumns/winters/springs/weathers: 1(6), 2(2), 3(1), 5(1), 6(3), 7(2), 9(1), 10(7)

In the Indian subcontinent, **Autumn & Spring** seasons practically represent the transition period or the major change i.e. change from one season to other. For example Autumn represents the period of change from Rainy days to colder Days (Winter). Similarly, Spring means change of phase from colder days(winter) to hotter days(summer). In Rigved, at many places, the change in the seasons has been taken as the benchmark for assessing the year. But the term, Hundred Autumn/winters also represents ideal lifespan of the human-beings i.e. 100 years. Selected examples of the use of these terms in various verses are given below,

Rv-2.33,3: *May I attain a hundred winters, Far from us banish enmity*

Rv-6.10,7 : *May brave sons gladden us through a hundred winters*

Rv-7.66,16: *Hundred autumns may we see that bright eyes, God-ordained, arise . A hundred autumns may we live.*

Rv-10.161,4: *Live through a hundred springs, a hundred winters. Through*

The Late Mandalas -1 & 10 exhibit relatively high frequency of the use of these terms in comparison to the Early Mandalas. In Mandala-8, there is no mention of these terms at all.

5. Son of Waters / Child of Waters / Child of Floods:

Child or Son of waters/floods: 1(1), 2((9), 3(2), 5(1), 6(2), 7(3), 9(1), 10(5)

Compiled data on **Child or Son of waters/floods** is given above. As mentioned earlier, God

Agni is called as the “**Son or Child of Waters/Floods**”. Hymn, **Rv-2.35** of **Mandala-2** provides indirect explanation for the same. If there is no water, means no floods in the river **Saraswati**, then there would not be plants/forests, animals/human-beings. As there would be no life and hence there would not be **Agni** also. In other words, there would not be anything or anyone to kindle the **Agni of Yajna** or **Sacrifice** anywhere in that region if water /flood does not exist.

F. Secrecy of Animal Sacrifices; Some Clues in the Rigvedic Hymns:

The scholars are divided into two groups on the Animal Sacrifices issue. One group of researchers say that Animal Sacrifice was very much part of the rigvedic ritual. But Some scholars do not want to discuss about the animal sacrifices in the **Rigved** but also try to hide the facts purposefully and the reason for this is known only to them. As I have mentioned earlier, the very concept of Yajna has been taken from the Forest/wild Fires and, every year, we get to know from the News that the countries like USA, Australia, India, Canada do face problem of the forest fires that destroy many living things including plants, animals & human-beings also. Recently, in Portugal country, in the month of June 2017, due to forest fire more than 60 persons lost their lives.

Rigved does not provide information on detailed procedure used for sacrificing various things, but frequently talks about the use of Plants/logs to kindle the fire first, use of Grta/Ghee to enhance the intensity of the fire, the procedure of preparation Soma juice, its purification method; & sacrificing the same while reciting the Hymns. But some hymns give direct or indirect hints about the animal sacrifice being performed during the rigvedic era. Some selected Hymns that are given below have been arranged as per the order of the compositions of the various mandalas i.e. related Verses from the Hymns of the Early Mandalas are placed first & the Late Mandalas later.

Rv-2.7,5: ***Ours art thou, Agni, Bharata, honoured by us with barren cows, With bullocks and with kine in calf***

Rv-2.36,2: *2. Busied with sacrifice, with spotted deer and spears, gleaming upon your way with ornaments, yea, our Friends,*

Rv-4.18,13 : *In deep distress I cooked a dog's intestines. Among the Gods I found not one to comfort.*

Rv-6.16,46 : *The mortal man who serves the God with banquet, and, bringing gifts at sacrifice, lauds Agni, May well attract, with prayer and hands uplifted, the Priest of Heaven and Earth, true Sacrificer.*

Rv-6.16,47: ***Agni, we bring thee, with our hymn, oblation fashioned in the heart. Let these be oxen unto thee, let these be bulls and kine to thee.***

Rv-6.27,8: *Two wagon-teams, with damsels, twenty oxen, O Agni, Abhydvartin Cayamdna,*

Rv-5.29.7: *As friend to aid a friend, Agni dressed quickly three hundred buffaloes, even as he willed it And Indra, from man's gift, for Vrtra's slaughter, drank of at once three lakes of pressed-out Soma*

Rv-5.29,8: *When thou three hundred buffaloes' flesh hadst eaten, and drunk, as Maghavan, three lakes of soma All the Gods rose as 'twere a shout of triumph to Indra praise because he slew the Dragon.*

Rv-1.84.14: ***He, searching for the horse's head, removed among the mountains, found At Saryanavan what he sought.***

Rv-1.162,3: *Dear to all Gods, this goat, the share of Pusan, is first led forward with the vigorous Courser, While Tvastar sends him forward with the Charger, acceptable for sacrifice, to glory.*

Rv-1.162,6: *The hewers of the post and those who carry it, and those who carve the knob to deck the Horse's stake;*

Those who prepare the cooking-vessels for the Steed,--may the approving help of these promote our work.

Rv-1.162,9: *What part of the Steed's flesh the fly hath eaten, or is left sticking to the post or hatchet,*

Or to the slaver's hands and nails adhereth,-among the Gods, too, may all this be with thee.

Rv1.162,10: *Food undigested steaming from his belly, and any odour of raw flesh remaining,*

This let the immolators set in order and dress the sacrifice with perfect cooking.

Rv-1.162,12: ***They who** observing **that the Horse is ready call out and say, the smell is good; remove it;***

And, craving meat, await the distribution,--may their approving help promote labour.

Rv-10.16,10 : *I choose as God for Father-worship Agni, flesh-eater, who hath past within your dwelling,*

Rv-10.27,22 : *Bound fast to, every tree the cow is lowing, and the man consuming birds are flying,*

Rv-10.85,13: *In Magha days are oxen slain, in Arjunis they wed the bride.*

Rv-10.86,13: ***Wealthy Vrsakapayi, blest with sons and consorts of thy sons,***

Indra will eat thy bulls, thy dear oblation that effecteth much. Supreme is Indra over all.

Rv-10.86,14: *Fifteen in number; then, for me a score of bullocks they prepare,*

And I devour the fat thereof: they fill my belly full with food. Supreme is Indra over all.

Rv-10.87,16: ***The fiend who smears himself with flesh of cattle, with flesh of horses and of human bodies,***

Rv - 10.9,14: *He in whom horses, bulls, oxen, and barren cows, and rams, when duly set apart, are offered up*

From the aforementioned verses taken from the various hymns of different mandalas, it is crystal clear that right from the inception of Yajna rite, animals were sacrificed during the Yajna. Although some hymns lack clarity & may create confusion among the readers, but in my view they tend to convey the same thing. Presence of **Hyenas** (Dasas) & **Vultures** (Dasyus) at the sites of Yajna make it very clear that animal sacrifice was the essential part the Yajna ceremony. For this purpose, an animal would be killed first and then cut into pieces of suitable sizes to offer to the Deities of choice of the Priests.

Dasa: 1(3), 2(5), 3(1), 4(3), 5(6), 6(5), 7(3), 8(4), 10(10)

Dasas: 1(2), 3(1), 4(1), 6(2), 8(3), 10(3)

Dasyu: 1(11), 2(2), 3(1), 4(2), 5(2), 6(4), 7(1), 8(2), 9(3), 10(6)

Dasyus: 1(7), 2(3), 3(3), 4(3), 5(4), 6(4), 7(1), 8(3), 9(1), 10(10)

From the above data, it can be inferred that since beginning of Yajna ritual, animal sacrifice would have been performed but the frequency of use of the terms Dasa & Dasyu is more in the late mandalas, especially Mandala-1 & 10 which signifies that number of animal sacrifice would have gone up along with the performance of more number of Yajnas due to the occurrence of severe water crisis during the last phase of the Indus-Saraswati Valley Civilization(I-SVC).

A complete Hymn-163 from Mandala-10 is reproduced below that expresses the in-depth knowledge or understanding of the Rigvedic Rishis about the various parts/organs of human body;

Hymn-Rv-10.163

1: *From both thy nostrils, from thine eyes, from both thine ears and from thy chin, Forth from thy head and **brain** and tongue I drive thy malady away.*

2: *From the neck-tendons and the neck, from the breast-bones and from the spine, From shoulders, upper; lower arms, I drive thy malady away.*

3 :*From **viscera** and all within, forth from the **rectum**, from the **heart**, From **kidneys**, **liver**, and from **spleen**, I drive thy malady away.*

4: *From thighs, from knee-caps, and from heels, and from the forepart of the feet, From hips, from stomach, and from groin I drive thy malady away.*

5 :*From what is voided from within, and from thy hair, and from they nails, From all thyself from top to toe, I drive thy malady away.*

6: *From every member, every hair, disease that comes in every joint, From all thyself, from top to toe, I drive thy malady away.*

From the composition of above mentioned hymn, one would definitely get confused and may start believing that this hymn would have been composed by the Rishi who would have been the Physician (Vaidya) of some royal family. But it is not so. It is taken from Mandala-10 which is considered as the last mandala among the ten mandalas that would have been completed around 1000 BCE. But the fundamental question is **“How does the composer know or clearly identify the internal organs of the Human Body?”**

Unless a person has physically seen/observed the cut-opened dead body properly & studied frequently, one cannot identify or would not come to know the internal organs such as Kidney, Heart, Rectum, Liver or Spleen etc. Hence I believe that at some point of time during Yajna ritual, human sacrifice would have been performed but not clearly mentioned anywhere in **Rigved**. In the Verse-10 of the Hymn-104 of Mandala-7, use of the word **bodies** may be indirectly related to the Human Body and hence I consider it as indirect reference of human sacrifice.

Some scholars say that offering of a coconut to deity, symbolically represents animal/human sacrifice. Look at the figure- 6 shown below. The husk removed/ bare coconut exhibits three pits/potholes/ depressions, blackish areas onto it. These three typical features represents two eyes & a mouth of the human face. While offering, a dehusked coconut is held in such a way that these three cavities /depressions would be oriented towards the feet of the Deity to which it is being offered. Coconut water is considered as the blood & its white part as the flesh. The coconut plant is considered to be the native of India. The offering of its fruit in the temples; during various rituals has been practiced since several hundred years in the country.



Figure- 6
A Dehusked Coconut showing three cavities resembling Human face (two eyes & a Mouth)

G. Pictographic Presentation of the Locations of Early Mandalas:

Apart from **Yajna** ritual which is at the centre stage & the **Main Deities** who are regularly praised by the various composers, **Rigved** has other three important elements that has got direct bearing in deciding the probable locations of Early Mandalas, as given below;

- i) **Rivers:** All ten mandalas reflect presence of various rivers indirectly presenting the only but real evidence for possible geographical locations during the composition of that part of Rigved. Hence, names of the Rivers appearing in that particular mandala need to be considered while deciding the locations of Early Mandalas. Reference of various rivers in different mandalas indicates that the Rishis or Composers would have spent some part of their lives on the bank of those rivers or would have visited the same in connection with Yajna. Hence the rivers are treated as the primary evidence for the **Geographical Reach** of the composers. Data taken from reference [2] on presence of various rivers in different mandalas are presented below,

Amsumati : 8(3)
Asikni: 8(1), 10(1)
Drsadvati : 3(1)
Ganga : 6(1), 10(1)
Gomati : 8(1), 10(1)
Kubha : 5(1), 10 (1)
Krumu: 5(1), 10(1)
Parusni: 4(1), 5(1), 7(2), 8(1), 10(1)
Rasa : 1(1), 4(1), 5(2), 8(1), 9(1), 10(4)
Sarayu : 4(1), 10(1)
Sutudri :3(1), 10(1)
Saraswati: 1(7), 2(7), 3(3), 5(4), 6(12), 7(15), 8(3), 9(3). 10(16)
Sindhu : 1(25), 4(3), 5(1), 7(1), 8(6), 9(1), 10(13)
Svasti : 4(1), 10(1)
Vipas: 3(2), 4(1)
Vitasta : 10(1)
Yamuna: 5(1), 7(1), 10(1)

- ii) **Tribes & tribe leaders:** Names of several tribes & their leaders prominently figure in the various mandalas of **Rigved**. But among them, the **King Bharata & his clan** clearly stood out of the lot as by becoming the patrons, they provided desired push to the Yajna ritual. In my view, the upward movements of **the Bharatas and the Composers** are the real cause for the spreading of **Yajna rite** to different locations during the **Early Rigvedic Period**, Therefore, **descendants of Bharata** are one of the most important factors in deciding the locations of the Early Mandalas.
- iii) **Rishis or Composers :** Rigved highlights several families of the Rishis /Sages/ Composers who composed different Hymns/Songs that are subsequently compiled in the form of ten Mandalas/Books. The most beautiful thing about these hymns is that though they were sung in a group by the Rishis during Yajna Ceremony, but were also taught methodically to their disciples & hence automatically got orally transferred from one generation to the next since ancient time almost without a

change. Hence Names of the families of the Rishis/ Composers and their association with the various Kings of Bharata Clan of their time do form important aspects in deciding locations of Early Mandalas.

Since I consider **River Saraswati & Bharata's Agni** as the two important **Vedmarks** of the Early Mandalas of **Rigved**, my presentation on the locations of Early Mandalas is mainly based on these two vital premises or beliefs that are explained below,

1. **River Saraswati**: Around 2250 Before Common Era(BCE), the major tectonic movement or severe seismic shocks in the mountainous region, would have resulted into a very big obstruction to the continuous flow of the river Saraswati. Due to the natural disturbance, the regular supply of water to the river got cut-off and from a perennial channel, the river **Saraswati**, suddenly got converted to a non-perennial stream. This has greatly affected the lifecycle of the people who were living downstream/lower region of the river Saraswati. The Wiser Men living in that area would have thought that the Natural Forces or Deities of their Imagination got annoyed with the activities of the people & that has caused the disaster. **Misfortune follows one another**, additionally, there would have been scanty rainfall for many years, aggravating the situation further, compelling the people to look at the sky.

[The natural disturbance to continuous supply of water to Saraswati might have served the base for the creation of the well known rigvedic myths i.e. **Panis** stealing the cows (streams) & **Vala** obstructing/capturing the streams/cows by way of stone caves during the rigvedic period].

As it is commonly said “**Necessity is the mother of Invention**”, the likeminded intellectual persons who were aware of the destruction of the living things due to Forest /wild fires, would have decided to formulate the similar ritual on a small scale to pacify the Deities of their choice that came to be known as **Yajna** later. During the pre-rigvedic period itself, while worshiping, some Brainy Persons would have composed the special songs in praise of the Natural Powers/Deities. This thing would have led to the creation & recitation of Rigvedic Hymns on a regular basis in future. With the active participation & constant encouragement given by the clan of Bharata, in very short period, the earlier Composers/ Priests (Angirases & Bhrgus) would have become the professional performers of the public event of grand scale subsequently called as **Yajna**.

2. **Descendants of King Bharata** : Names of several kings of Bharata clan do appear in the Early Mandalas. It is crystal clear that many **Descendants of King Bharata** became guardians /sponsors of the Yajna ceremony and therefore just to express the deep gratitude towards the Kings of Bharata Clan, the Rishis/ Composers of the Early Mandalas termed the particular Yajnas as “**Agni of Bharata**”, “**Agni of Devavata**” etc. Some scholars believe that **Bharatas** originally belonged to the main tribe, defined as **Puru** that lived on the both banks of river Saraswati. But in my opinion, probably, **Purus** were living on the upper part/ upper stream of the river **Saraswati & Bharata** were on the downstream /lower part of the Saraswati. Hence in the Early Mandalas of **Rigved**, we find both the terms indicative of independent entities. But it is also true that the Composers of the Early Mandalas were fully aware of the **Five Nahusa Tribes** (with their locations and also seven rivers) that lived in the various directions of the **Bharata's kingdom**.

There is ambiguity about the character “**Divodasa**”. In **Rigved**, the term, **Divodasa** appears total 17 times in 7 out of 10 mandalas, but with the exception of Mandala-3, it is found 12 times in the old mandalas. In Mandala-6, the word **Divodasa** is found 8 times. In Mandala-4, in one hymn (26,3) it appears with **Atithigva** & some scholars say that both are the names of the same person but others term it as two different persons. Due to his connection with **Atithigva**, some experts feel

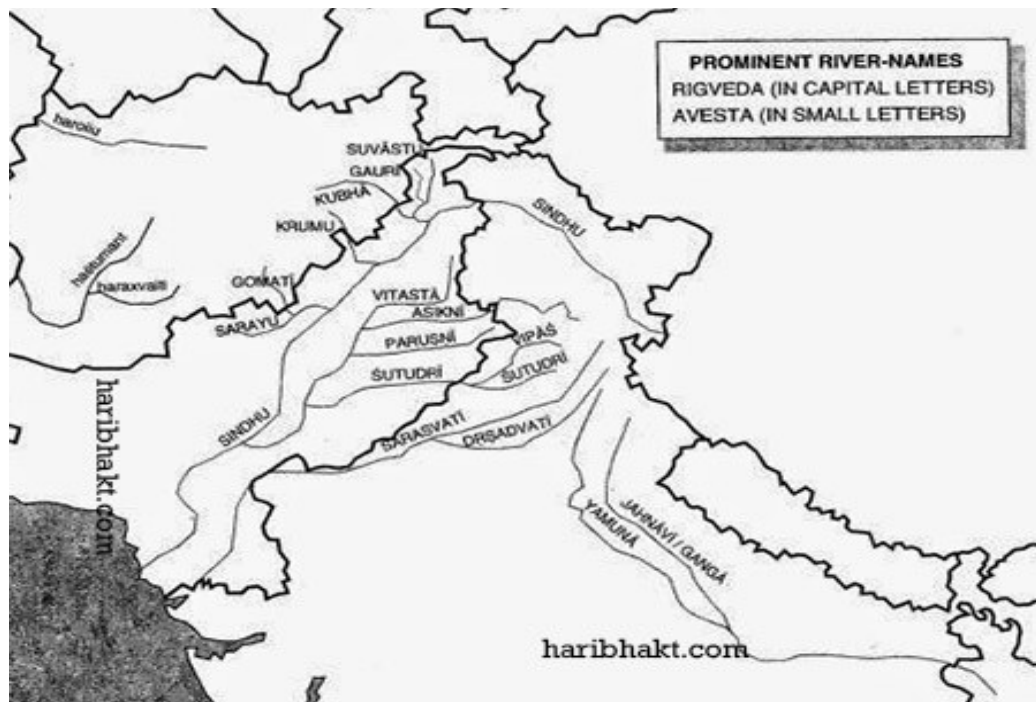
that, the character, **Divodasa**, might have been the performer of Yajna. In Early & Late Mandalas in some of the Hymns, **Divodasa**'s name is associated with the regular foe, **Sambara**(Dasa) as mentioned in the Hymns of various Mandalas-2.19, 6; 6.26,5; 6.31,5; 6.43,1; 6.47, 22; 9.61, 2 and therefore the possibility of two different persons having same name; **Divodasa** cannot be ruled out. In Mandala-7, In the Hymn, Rv-7.18.28 **Divodasa** is named as the father of **Sudas**. Even though king **Sudas** is the clear winner in the “**War of Ten Kings**”, his name figures in two Early Mandalas (Mandala-3 & 7) & casually in the Late Mandala-1, Why? The term **Divodasa** appears in three out of five Late Mandalas(1, 8 & 9). Also special term “**Agni of Divodasa**” is found in Mandala-8 which is the late mandala, and not in the early mandalas, especially missing in Mandala-6. Why is it so? This may be due to his connection with the Rishis Bharadwaja who was from **Angiras family** which played very crucial role in composition of many mandalas. To avoid confusion, **Divodasa** of Mandala-6, is not considered as the Prominent Feature, instead, treated as a general reference.

For the pictographic presentation of the locations of the composition of all the five Early Mandalas (2, 3, 4, 6, and 7), I am using a schematic map that is available in the public domain (Internet). Additionally, along with the probable locations of the compositions, I am also giving description of other features present in those mandalas such as the name of the composers, presence of various rivers in those mandalas which would explain the **Geographical Reach** of the Kings/composers, and name of the leader/king of Bharata tribe, reference of other tribes and probable reasons of their movements from one area to others.

Figure-7 : Schematic map of Indus-Saraswati Valley Civilization (I-SVC) showing various rivers present in various zones(Map Source- Internet/public domain). This map has been used to indicate the regions of main activities of the Early Mandalas (2,3,4,6, and 7).

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com, the name Printed on it probably indicates that it would have been prepared by Haribhakt.com group.



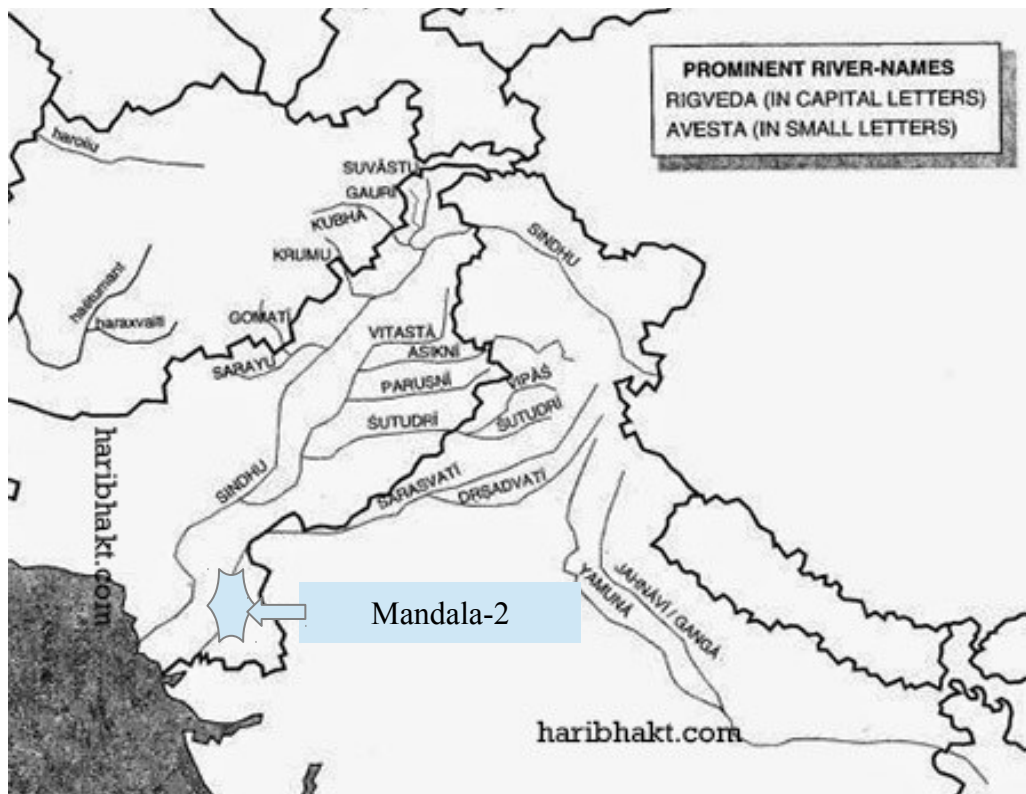
For the sake of convenience, complete I-SVC region has been divided into four zones that are identified on the basis of the rivers present in them and its details are as given in Table-2

Table-2

Zone	Probable location	Mandala Numbers	Names of the main Rivers present in the zone
I	South-east & East	2 ,3, 6. and 7	Saraswati , Apaya, Drsadvati/Hariyupiya,
II	Middle-North	3, 4, and 7	Sutudri , Vipas , Parusni , Asikni, Vitasta
III	Far East	6 and 7	Ganga , Yamuna /Yavyavati
IV	West and North-west	4 and 7	Sindhu , Sarayu, Gomati, Krumu, Kubha, Rasa , Svasti

Presence of Various rivers in Early Mandalas represent the **Geographical Reach** of the Family of the particular Rishi and or different Kings of Bharata tribe who ruled at that time.

Figure- 8: Probable region of activities of Mandala-2 shown in blue colour Star



Main Features Of Mandala-2:

Tribe Leader : **Bharata** (who lived in the country called Bharati)

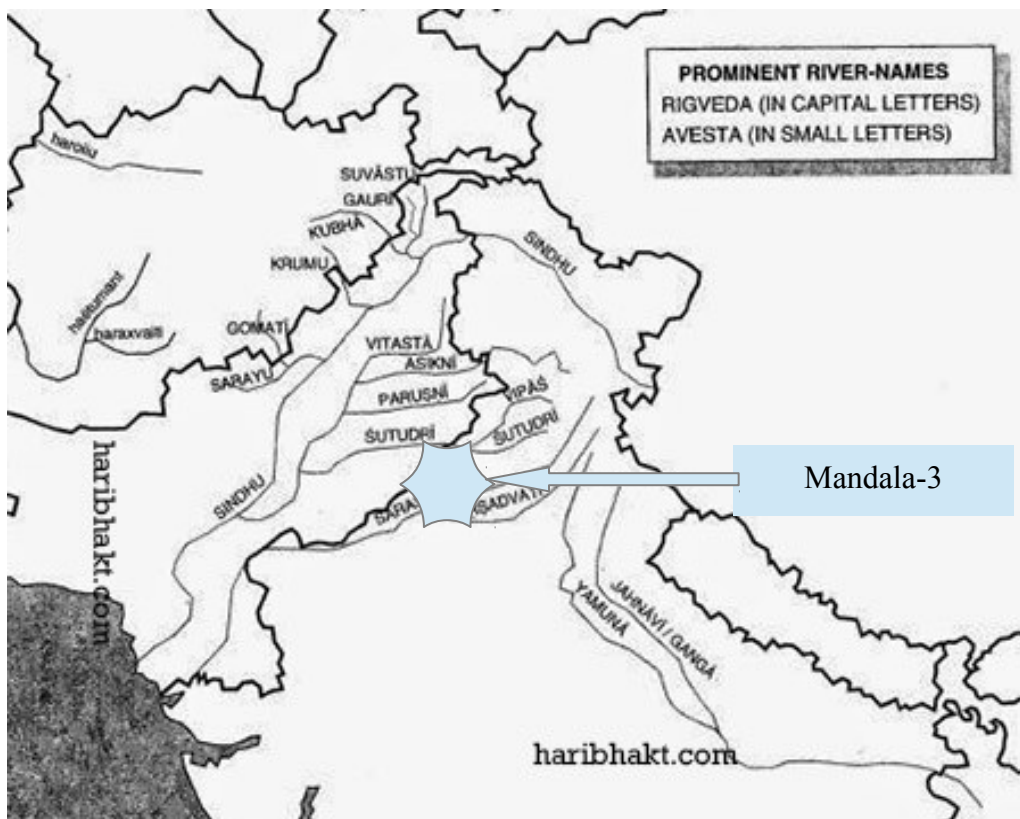
Lead Composer : **Grtasamad**

Rivers Mentioned : **Saraswati** of **Zone-I**

Explanation: This region was the worst affected due to the disruption of the continuous flow of the

river **Saraswati**. Similar to the river **Nile** of **Egypt**, during the pre-rigvedic time, the floods of river **Saraswati** would be making lands adjoining to the river very fertile and therefore, the people regularly remembered the past of their beloved river **Saraswati** and described it as “ Best Mother, Best River, Best of Goddesses”. Hymn-1 can be considered as the starting point of the Mandala-2 & also Rigvedic period. Bharata clan provided necessary push to rigvedic ritual, Yajna, and made it a big event. River Saraswati is the only river mentioned in this mandala & the region could be located south-eastern part of I-SVC and close to the Desert(Thar desert)and Rann of Kutch on the south. Several Indus Valley sites have been unearthed in the region (Zone-I) manifest that once this area was occupied by the people, probably, well before becoming part of the Desert..

Figure- 9: Probable region of activities of Mandala-3 shown in blue colour Star



Main Features Of Mandala-3:

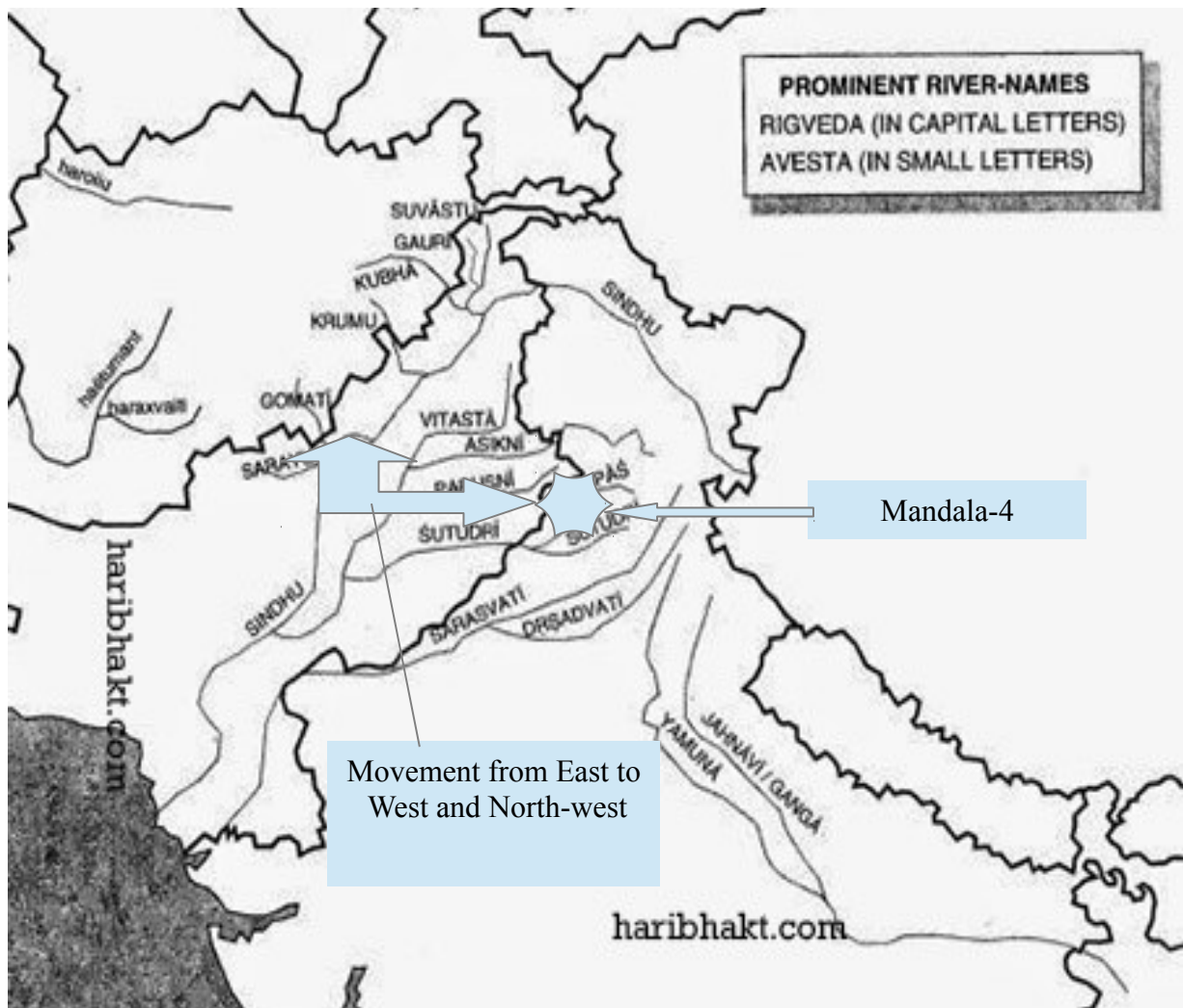
Tribe Leader : **Devavata** (Son or descendant of Bharata)

Lead Composer : **Visvamitra**

Rivers Mentioned : **Saraswati, Apaya, Drsadvati** of **Zone-I**; **Sutudri, Vipas** of **Zone-II**

Explanation: **Devavata**, the descendant of king **Bharata** first moved upward along the bank of river **Saraswati**, in the north direction reached the area where river **Saraswati** meets other two rivers, **Apaya, Drsadvati**. From Eastern part(Zone-I), then the Bharatas, moved towards the Middle-North region (Zone-II) where the rivers **Sutudri & Vipas** were present. Rishi Visvamitra & his family were the main conductors of the Yajna/Sacrifice rites.

Figure- 10: Probable region of activities of Mandala-4 shown in blue colour Star



Main Features Of Mandala-4:

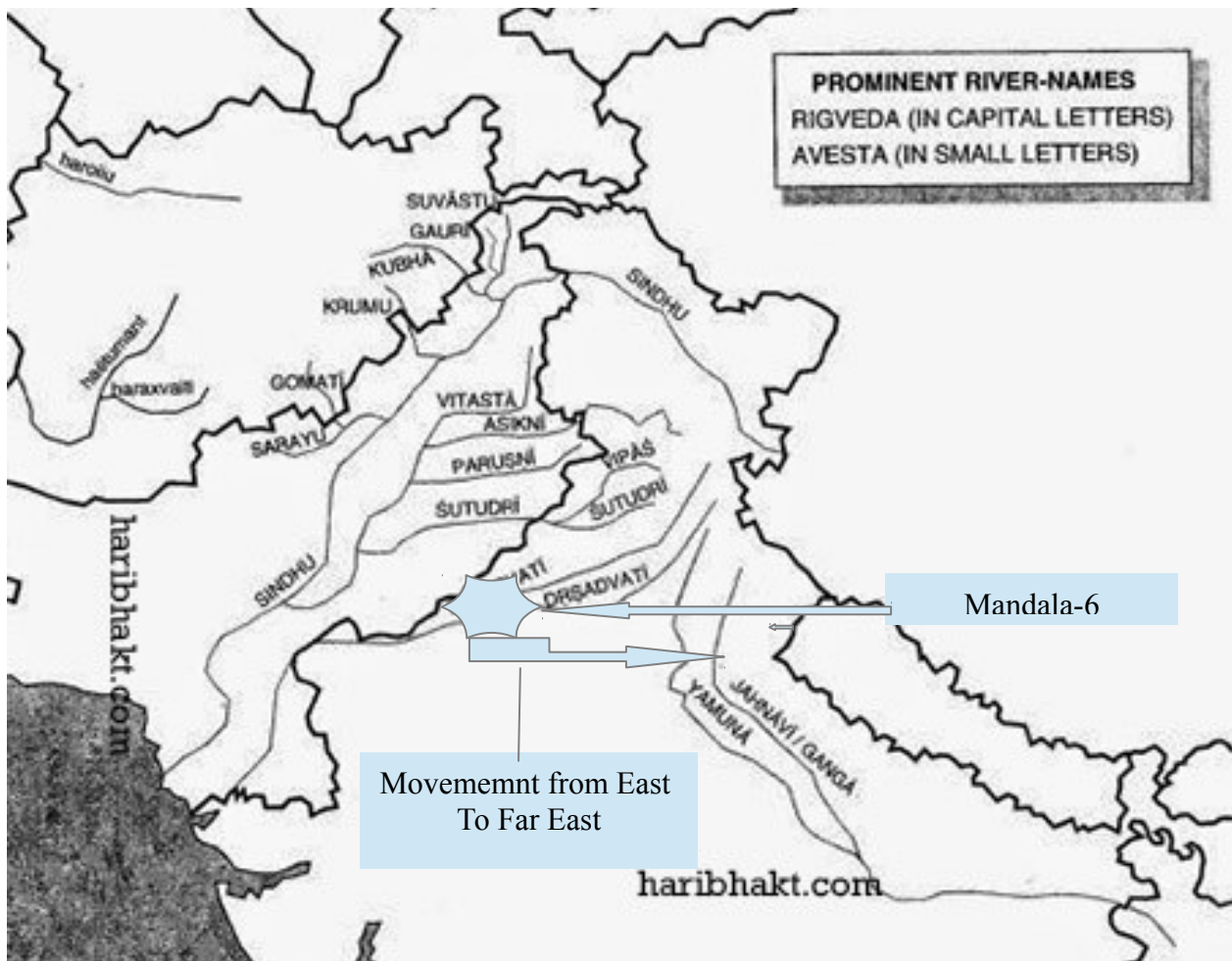
Tribe Leader : **Srnjaya** (Descendant of Devavata/ Bharata clan)

Lead Composer : **Vamadeva** (son of Goutama)

Rivers Mentioned : **Vipas, Parusni of Middle-North zone; and Sindhu, Sarayu, Svasti of West & North-West zone**

Explanation: In this mandala, the river **Saraswati** is not mentioned, and the presence of **Vipas & Parusni** rivers makes it very clear that king **Srnjaya** had moved away from river **Saraswati** but further to Middle-North as that of Mandala-3. Presence of Puru, Yadu & Turvasa means **Srnjaya** would have tried to capture their areas of residence, probably adjoining to the rivers **Vipas & Parusani** but the details of the war like situation is not available probably because the composer, **Vamadeva** had moved to the west direction, crossed the river **Sindhu** & then went to North-west direction and located the rivers of that region (**Zone-IV**); **Sarayu, Rasa & Svasti**. Probably due to a very long distance covered by Vamadeva from East to West and then to North-west, we find reference of **Sheep** and **Wool** (one each) in this Mandala.

Figure- 11: Probable region of activities of Mandala-6 shown in blue colour Star



Main Features Of Mandala-6:

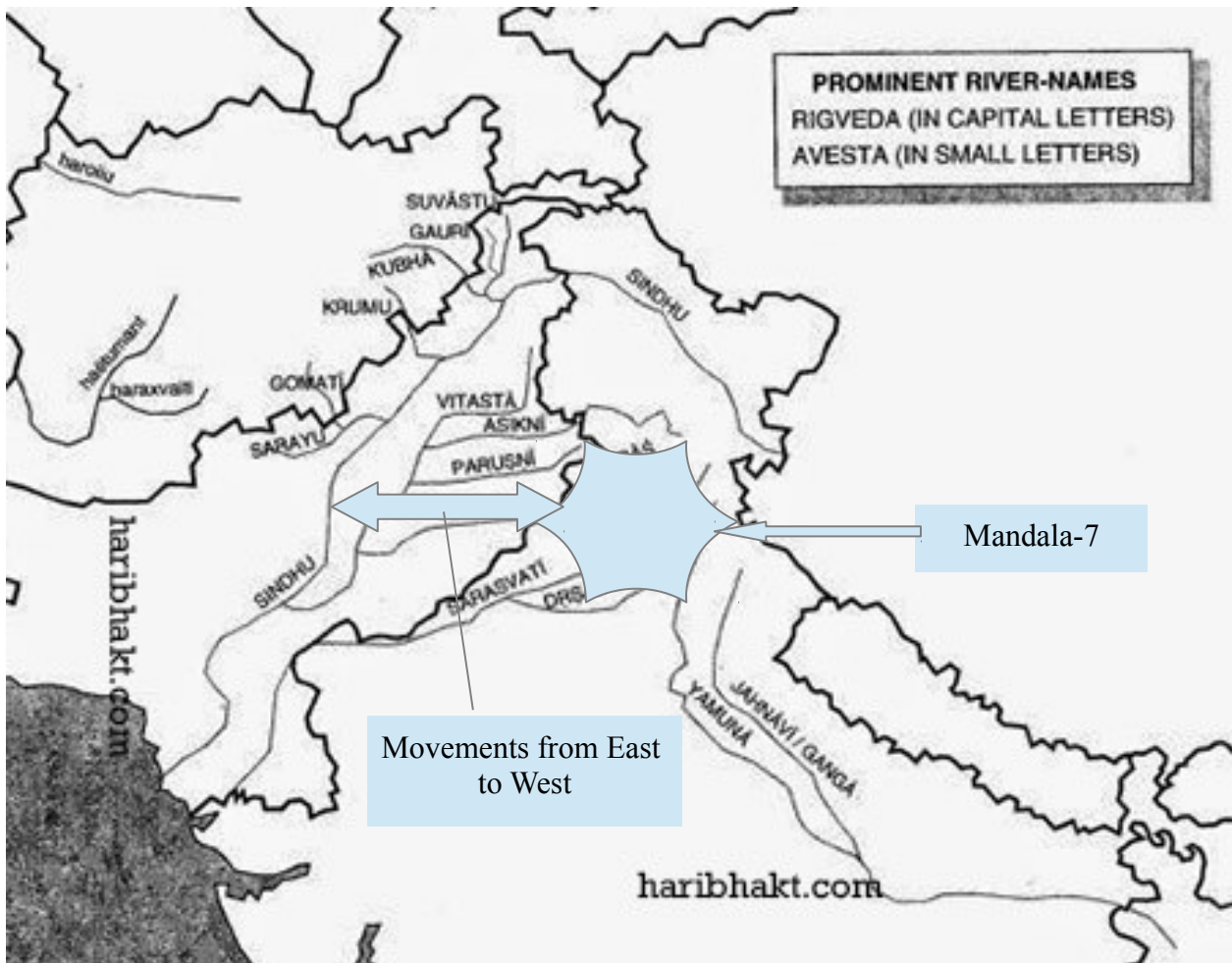
Tribe Leader : **Divodasa** (Descendant of **Srnjaya**/ Bharata clan)

Lead Composer : **Bharadwaja** (Descendant of Angiras)

Rivers Mentioned : **Saraswati**, **Hariyupiya(Drsadvati)** of Zone-I and **Ganga** and **Yavyavati (Yamuna)** of Zone-III

Explanation: Probably, due to the stiff resistance offered by **Yadus & Turvasas (Mandala-4)**; Bharata King **Srnjaya** had to terminate his plan of expansion of his kingdom to the North and was forced to retreat and moved southwards. The Verses-7, 8 and 9 of Hymn-46 of the Mandala-6 clearly indicate that the **Five Tribes of Nahusa**, especially; Trski(Turvasa?), Druhyus, & Purus possess great Strength & Valour and hence, the descendant of Bharata requests Indra to make him triple strong so that he can subdue them in the battle. Keeping in a view the combined strength of the **Five Tribes of Nahusa**, **Divodasa**, the descendant of **Srnjaya** who was tribe leader, now decided to focus his attention on the Far East region. Therefore in Mandala-6, apart from the river **Saraswati**, the eastern rivers such as **Yavyavati & Ganga** are present. But when we move from the west to east to reach the river **Ganga**, we need to cross **Yamuna** and hence it is believed that **Yavyavati** may be another name of **Yamuna** given by **Bharadwaja**. Similarly, some scholars say that **Hariyupiya** may be another name of river **Drsadvati**.

Figure- 12: Probable region of activities of Mandala-7 shown in blue colour Star



Main Features Of Mandala-7:

Tribe Leader : **Sudas** (Descendant of **Divodasa/** Bharata clan)

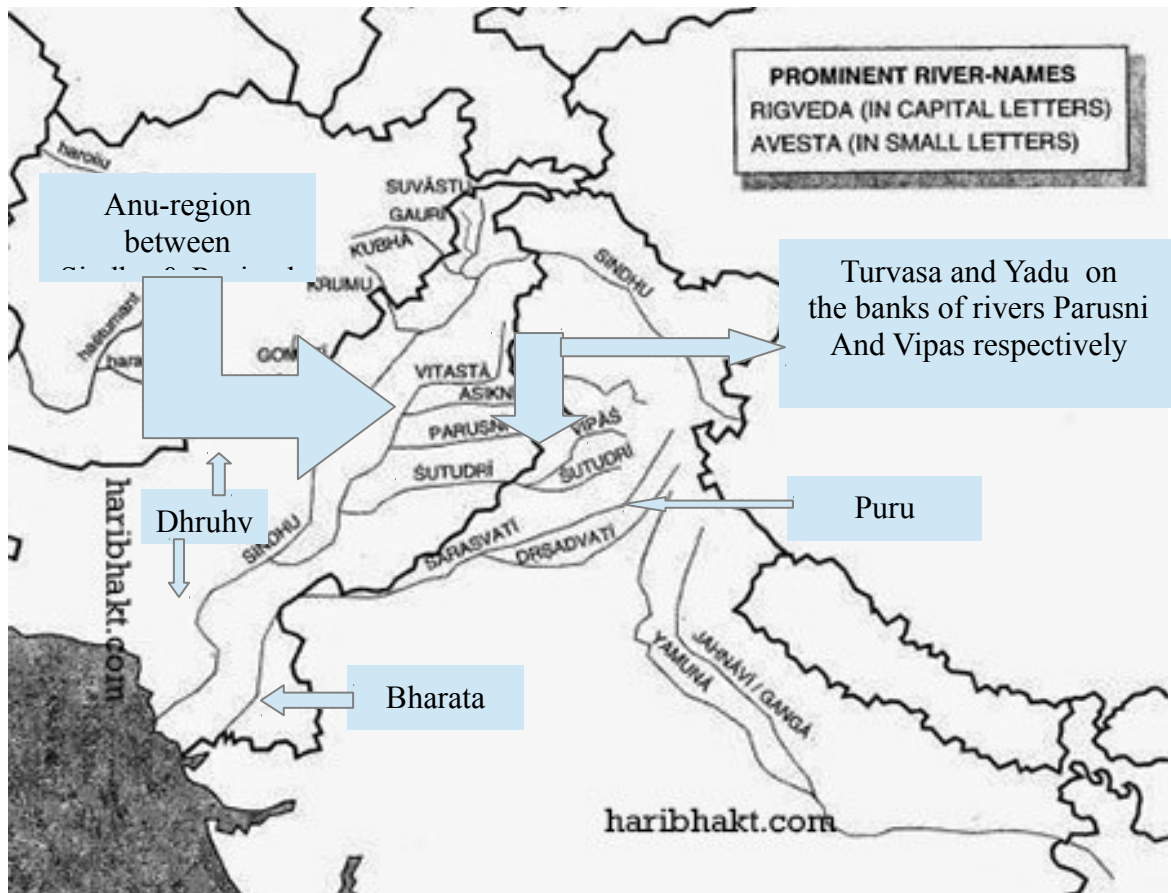
Lead Composer : **Vasistha**

Rivers Mentioned : **Saraswati (Zone-I), Vipas & Parusni (Zone-II), Yamuna (Zone-III) ,and Sindhu (Zone-IV)**

Explanation:, Under the guidance of Sage **Vasistha**, king **Sudas** expanded his kingdom in all directions by defeating Purus first, then king Bheda and his allies near Yamuna; and finally, remaining of the Ten Kings including Druhyus, Anus, Turvasas and Yadus on the bank of river **Parusni** in the **Battle of Ten Kings**.

Probably after the **Battle of Ten Kings**, the **Five tribes of Nahusa** accepted the Yajna/Sacrifice ritual and along with them, subsequently, locations of Yajna activities also got shifted from the Eastern side of I-SVC i.e. from the bank of river **Saraswati** to the Western side of I-SVC, i.e. to the banks of rivers **Sindhu, Rasa etc.**

Figure-13, Pre-Vedic Locations of Bharata & Other Five Tribes of Nahusa:



Explanation: Probable places of dwellings of the major tribes mentioned in Rigved is as under,

During the pre-rigvedic time, **Bharata tribe** was living on the south-eastern part of **Saraswati** river basin(Zone-I). **Puru** tribe was located on the upper stream region of the river **Saraswati**. **Turvasa** was residing on the bank of river **Parusni** and their friend, **Yadu** probably lived on the northern bank of river **Vipas**(Zone-II). **Anu** would have occupied region between east of river **Sindhu** and West of **Panjnad**(representing five rivers of Punjab region) and **Druhyu** on the west of river **Sindhu**.

Final Remark: During the Pre-rigvedic period, **Five tribes of Nahusa** and **Bharatas**(probably descendants of Yayati) lived independently. It is **Bharatas**, who played a key role in propagating **Yajna** ceremony. During the early rigvedic period(Mandala-2 & 3) other five tribes were not involved in Yajna ritual . But their names appear in the Mandala 4 ,6 & 7. Hence my sequence of the composition of the Early Mandalas is **2, 3, 4, 6, & 7**.

The **Star marks** in the figures-7 to12 indicate the **Region of Influence (ROI)** of the particular tribe leader. **The arrows marks** in the figures indicate **movement of the composers and or the king of that mandala**.

H. Yajna- a Link Between the Early and Late Mandalas:

As discussed earlier, the scholars have divided Ten Mandalas of **Rigved** into two major categories, i.e. the Early (2,3,4,6, and 7) and the Late Mandalas (5,8,9,1 and 10). These mandalas have been composed by many Families of the Rishis. But the names of various composers do not provide proper information on the order or sequence of the mandalas. It is very much possible that well before the completion of one mandala by a family of Rishis, work on the other mandala would have started by the other family during the reign of a new Bharata King. Hence it can be assumed that from the Start to Completion of each of the Early Mandalas, more than one generation of the Composers would have worked sometimes independently but parallel and sometimes in tandem as well. Therefore, we need to focus our attention on the **content of the Hymns or Compositions** of the mandalas and the **intent of the Composers**.

To establish a link between the Early Mandalas with the Late mandalas, here, I have taken into account the some common features/characters those appear in the Hymns of the both Early & Late Mandalas. Among the Early Mandalas, Mandala 4, 6, and 7 and from the Late Mandalas 5, 8 and 1 have been considered. It is generally agreed and accepted by many that Mandala-5 forms the interface between the Early & Late Mandalas of **Rigved** and Mandala-8 and 1 belong to the category of Late Mandalas. They share common region of rigvedic activities i.e. west of river Sindhu. It is also said that Rishi **Atri** & his Family composed the major part of Mandala-5 and most of the hymns of Mandala-8 are credited to Rishi **Kanva** & his Family.

a. Yajna of Bharatas(Srnjaya, Divodasa and Sudas); and Purus(Purukutsa and Trasadasyu) :

As mentioned earlier, King **Srnjaya** only appear in the Early Mandalas and other two Kings **Divodasa**, **Sudas** of **Bharata** clan find their places in the Early as well as the Late Mandalas. The kings of **Puru** clan **Purukutsa** & **Trasadasyu** are present in the Early and the late Mandalas too.

Srnjaya: 4(1), 6(2)

Divodasa : 1(3), 2((1), 4(2), 6(8), 7(1), 8(1), 9(1)

Sudas: 1(3), 3(2), 7(20)

Purukutsa : 1(3), 4(1), 5(1), 6(1), 7(1), 8(1)

Trasadasyu : 1(1), 4(3), 5(2), 7(1), 8(7), 10(2)

In Hymn -42 of Mandala-4, **Purukutsa** is described as the son of **Durgaha(Purus)** but he is in the captive of someone which is not defined. But Mandala-4 belongs to **Srnjaya**; the descendant of **Devavata** and the leader of **Bharata** tribe, and hence **Purukutsa** may be in the captive of **Srnjaya**. In the same hymn, it is mentioned that the spouse (wife) of **Purukutsa** gives oblations to **Indra-Varuna** means she performs **Yajna** in their names and get the son; **Trasadasyu** who later on becomes the leader of the **Purus**. My interpretation of this particular incidence is that King **Srnjaya** would have taken both father and son i.e. young **Purukutsa** and his child, **Trasadasyu** in his captive but he releases **Trasadasyu** only when Purukutsa's wife performs Yajna in the name of Indra-Varuna. In other words, **Yajna** ritual that was not practiced by the **Purus** at that time was forced upon them by **Srnjaya** who also tried to propagate the same to many other places including regions of Yadus & Turvasas. In Mandala-5 and 8, **Trasadasyu** is defined as the Son of **Purukutsa** who liberally gives various gifts to the Sages. In the Hymn of Mandala-1; **Rv-1.63,7** addressed to **Indra**, names of both **Purukutsa** and **Sudas** are present probably indicating that both were contemporary during the period of Mandala-7. The Hymn of Mandala-6; **Rv-6.20,10** now makes it clear that **Purus** have accepted and started performing **Yajna/sacrifice** which is supported by pointing out **Purukutsa** helped by **Indra** in slaying **Dasas** in the same hymn. **Rv-7.5,3** also indicates **Puru** kindling **Agni** means performing **Yajna** and driving the Dasyus away.

Verse, **Rv-7.19,3** tells us similar story of **Puru** in the winning land; **Trasadasyu**, son of

Purukutsa slays foemen.

Rv-7.38,1 says that **Trasadasyu** subdues Dasytis for Purus.

In Verse, **Rv-1.63,7**, **Indra** is described as warring for **Purukutsa**.

Verse, **Rv-1.130,7** explains that **Indra** has shattered ninety forts for **Purus & Divodasa** probably indicates that both would have come together & jointly performed Yajna at the time of Mandala-6 itself.

Verse, **Rv-1. 174,2**, **Indra** gives/extends necessary help to **youthful Purukutsa** to defeat his foe. This story could actually be the part of Mandala-4 and after **Srnjaya** releases **Purukutsa** from his custody, latter would have performed **Yajna** in the name of **Indra**.

Mandala-8 hymn, **Rv-8.53,10** indicates that **Purus** are also involved in offering of Soma Juice.

In Verse, **Rv-10.48,5**, the Sage/composer requests **Indra**, as **Purus** are friendly with him, they should not suffer any harm.

Verse, **Rv-5.27,3** informs that craving for favour, **Trasadasyu** serves **Agni** nine times.

In Verse, **Rv-8.8,21**, **Trasadasyu** is favoured by **Asvins** in spoil-deciding fray.

The Verses; **Rv-8.36,7** and **Rv-8.37,7** explain that **Indra** aids **Trasadasyu** in fierce fighting with the heroes when latter performed **Yajna** under the guidance of Rishi **Atri**.

The Verse **Rv-8.93,10** tells us that **Trasadasyu** along with the Sages Kanva, Rjisvan and others, pray to **Indra/ Maghavan** for wealth in kine & gold

Verse, **Rv-10. 33,4** points out that **Kurusravana** is the most liberal son of **Trasadasyu** and is chosen by the Rishi for **Yajna** purpose. This shows continuity in celebrating **Yajna** rite by the next generation of **Trasadasyu (Purus)**.

Rv-10. 33,4 hymn explains that **Agni** extends necessary help to its followers; **Trasadasyu** and many Rishis including **Atri**, **Kanva** **Bharadvaja**, **Gavisstira** and house hold priest **Vasistha**.

In other words, during **Srnjaya's** regime(Mandala-4), **Purus** who lived in the upper region of river **Saraswati**, had first time accepted **Yajna** ritual and also started performing it in a very big way for many generations.

(I presume that in the last phase of Mandala-7, **Bharatas** would have got merged with the **Purus**).

b. Yajna for Yadu and Turvasa :

Similar to **Puru**; **Yadu & Turvasa** are also absent in **Mandala-2** and **3** but appear together in the Verse **Rv-4.30,17** of Mandala-4(**Srnjaya's** regime). This hymn expresses that **Indra** saves both **Yadu & Turvasa** from the floods of **Vipas** river. Verse-18 of the same hymn also explains that **Arpa & Chitraratha**, both Aryans live on the younger side of river Sarayu.

In Verse, **Rv6.20,12**; the earlier story of **Indra** safeguarding both **Yadu & Turvasa** from the rushing rivers/floods has been repeated. In the same hymn, **Purus** performing **Yajna** has also been highlighted. This means to say that **Purus, Yadu & Turvasa** would be living nearer to each other in the East Zone and Middle-North Zone that are adjacent to each other.

Rv-6.27,7 hymn indicates presence of **Turvasa & Srnjaya** together (offering the gifts). This could be the story of Mandala-4 but included in Mandala-6. In the same hymn, **Abhydvartin Cayamdna**, a totally unknown character is first time seen. But presence of two rivers, namely **Hariyupiya** and **Yavyavati** in the hymn makes it clear that **Abhydvartin Cayamdna** would be living in the far east region & the **Bharata** tribe leader **Divodasa** would have made him to join **Yajna** who in turn offered various gifts to the Rishis including **Damsels(unmarried women)**. It should be noted here that the word, **Damsels** is first time found in Mandala-6 in connection with **Abhydvartin Cayamdna**.

Verse, **Rv-6.45,1** tells that **Indra** provides trusty guidance to **Yadu & Turvasa**.

Verse, **Rv-7.19,8** explains that just to fulfil the wish of **Atithigva**, and to humble the Pride of Turvasa & Yadva/Yadu, **Indra** obliges to provide necessary help (as both became **Sudas** Enemy).

In **Rv-5.31,8**, the Sage says that Indra stays on the other bank of the river to safeguard Yadu & Turvasa from gushing waters.

Verse, **Rv-8.4,1** describes **Anava & Turvasa** as the brave champions and the Sage **Kanva** urges them to come forward to join with him in praising Indra (Yajna ceremony). In Verse-7 of the same hymn, the Sage wants to glorify the heroes; **Turvasa & Yadu** as their friendship would remove fear of riot /disturbance and fatigue from the minds of the people. In other words, the Poet expects that the development of friendship between the **Rishis**; and **Anava, Turvasa & Yadu** would eliminate war like situation that was experienced during the Mandala-7. This could also mean that **Yajna** can serve the common platform to bring various warring **tribes of Nahusa** together to restore the peace in the region. To me, it appears that Sage Kanva comes forward and makes positive moves to stop the fight among the various tribes. In Verse-19, after receiving the gifts during morning Yajna, the Poet defines **Kurunga Turvasas** as the **Rich and Splendid King**.

In Verse, **Rv-8.7,18**, Sage **Kanva** for some time, feels that (personal experience) just to obtain wealth from **Yadu & Turvasa**, he aided them (performed Yajna) but has spoiled his reputation. This particular hymn would have been composed in the north-west region as the names of the rivers Susoma, Arjika and Saryakiavan are mentioned here.

The Verse, **Rv-8.9,14** addressed to Asvins, explains that as an oblation, Soma draught is being offered by Kanva's son to aid **Yadu & Turvasa**.

In Verse, **Rv-8.10,5**, addressed to **Asvins** mentions that Asvins, the Lords of Ample Wealth, linger in the East or West with **Druhyu, Anu**(west) or with **Yadu, Turvaga** (East of river Sindhu) but the Sage requests **Asvins** to come to his side probably indicates that at that particular time, the composer might be performing Yajna in the midnight, **without the Sun**.

In Verse, **Rv-8.45,27** dedicated to Indra tells that **Yadu & Turvasa** posses undeniable strength but now started performing sacrifice/Yajna.

Hymns of Mandala-1 (**Rv-1.36,18**; **Rv-1.47,7** and **Rv-1.54.6**) also show that there is a continuity in the performance of Yajna for **Yadu & Turvasa** despite the fact that Mandala-1 is considered as the last but one mandala.

In the Hymn of Mandala-1, **Rv-1.108.8**, addressed to **Indra-Agni**, the Poet insists that whether **mighty lords** stay with Yadu, Turvasa or with Anu, Druhyu, Puru, or live anywhere with anyone but they should come to him and drink libation of flowing Soma. This makes it clear that Yajna/Sacrifice ritual that was earlier whole-heartedly supported by the **Bharatas**, now has been performed for all **five tribes of Nahusa**.

In Verse, **Rv-10.49,8**; the Rishi describes himself as stronger than **Nabhus** and with the help of **mighty Yadu & Turvasa** slew seven foes too.

The Verse, **Rv-10.60,10** tells that **Yadu & Turvasa** together give two **Dasas**(here **Dasas** probably mean domesticated **dogs**) who are well trained to serve with store of kine.

Note: A close look at the hymns related to **Yadu & Turvasa** clearly reveals that they were the very powerful leaders and hence makes me to believe that both would have jointly opposed the forward movements of **Srnjaya**(the Tribe leader of Mandala-4) and pushed him on the back foot. Due to this reason, possibly **Divodasa**(the Tribe leader of Mandala-6) did not gather any courage to invade Middle-North area(Zone-II) during his regime. But **Sudas**(the Tribe leader of Mandala-7) under the guidance of Sage **Vasistha** wanted to take the revenge of his ancestor (grandfather?) and hence attacked North, East and west kingdoms. Mandala-7 informs us that **Sudas** got big success in expanding his kingdom.

c. Yajna on the banks of rivers Sindhu and Saraswati :

As discussed earlier, Rishi **Angiras** and **Bhrgu** gave proper shape to **Yajna** ritual first on the bank of river **Saraswati** (Lower stream of river Saraswati located in south-eastern region) and was actively supported by the various kings of Bharatas. Under the leaderships of various Bharatas' kings, it also got propagated to various zones of **Indus-Saraswati Valley Civilization(i-SVC)**. Since the locations of Mandala- 2 and 3 happen to be on the banks of river Saraswati, they provide necessary evidence for the same. With the exception of Mandala-4, other two old mandalas i. e. 6 and 7, also inform us that the river **Saraswati** played a very crucial role in making **Yajna** as the most popular event of that time. So much so that, in these two mandalas, we find the hymns exclusively dedicated to the river **Saraswati** itself.

However, in the five Late mandalas(5, 8, 9, 1, and 10), **Sindhu**, the most important river of the west region (zone-IV) comes into picture. Actually, it has been already mentioned in one of the Early Mandalas i.e. Mandala-4 but without much information or the cause for spreading **Yajna** or provides no direct reference of **Yajna** ceremony. But Mandala-5 onwards, it can be seen that **Yajna** activities got gradually shifted towards the west of river **Sindhu**. Most of the actions that are reported in Mandala 5, 8 and 9 did take place in the Zone -IV i. e. West and North-west region of I-SVC where several eastern and western tributaries of river **Sindhu** have also been mentioned. Mandala-9 reports that the **Yajna** rite had actually reached to the extreme North-west region of I-SVC and many Rishis stayed there for a longer duration and also took interest in performing Yajna, composed many new hymns there dedicated to Soma-Pavamana despite being at the odd location as compared to other regions of I-SVC. **Rv-8.21,8** is the Hymn from the Late Mandalas, that clearly states that King Chitra(Citra, probably from Puru/Bharata clan) and his people nevertheless reside on the bank of river **Saraswati** clearly indicating that some people were still living in the Northern or upper region of river **Saraswati**.

The Mandala-wise data on the rivers **Saraswati & Sindhu** are as under,
Saraswati: 1(7), 2(7), 3(3), 5(4), 6(12), 7(15), 8(3), 9(3), 10(16)
Sindhu : 1(25), 4(3), 5(1), 7(1), 8(6), 9(1), 10(13)

From the above data, it is clear that **Yajna** originated in the south-eastern part of I-SVC (during the period of Early Mandalas-2,3,4,6,and7), moved to Western territory along with the Rishis/Composers. But the prominent presence of both rivers in the last two Mandalas i.e.1 and 10 points out that though some of the Composers of these Mandalas would have lived in the western region(Zone-IV) but did not forget the river **Saraswati** which was the favourite river of their ancestors and hence were eager to know fate of the river and started looking at the East again.

River Sindhu in the Last Two Mandalas

Even though river **Sindhu** has been mentioned 25 times in Mandala-1, but 19 times, the river has been prayed with Mitra, Aditi, Earth & Heaven and hence in those references, the composers have not given special treatment to the river **Sindhu**.

In Verse Rv-1.122,6 the Poet addresses river **Sindhu** as **His**; Masculine gender.

Verse Rv-1.126,1 explains that Bhavya (probably from Nahusa's tribe Yadu or Turvasa), an unconquered king who lives on the bank of river **Sindhu**, performs Yajna and gives many gifts.

In the Hymn **Rv-10.66,11**, **Sindhu** is defined as Sea and Ocean.

Verse, Rv-10.64,9; collectively describes three rivers **Sindhu, Saraswati & Sarayu** as the **Mighty Great Streams**. In the verse-8 of the same hymn, the composers have used a very special phrase “**thrice-seven wandering rivers**”. **First Seven may be for Sindhu, second Seven for Saraswati; and third Seven may be for Sarayu or all other remaining rivers.**

In Rv-10.65,13 **Sindhu** and **Saraswati**; both rivers appear together.

In the hymn of **Nadistuti Sukta(Rv-10-75)** of Mandala-10, , river **Sindhu** appears 8 times where, it is portrayed as **mighty and surpassing all the streams, rushes like powerful bull, roaring river, the most active, flows unrestrainedly, rich in ample wealth** etc. Among the all hymns of various mandalas, this hymn gives the most detailed description on the river **Sindhu**. It should be noted here that in **Nadistuti Sukta**, the river **Saraswati** has been mentioned only once.

River Saraswati in the Last Two Mandalas

Three verses of Hymn, **Rv-1.3** that describe **Saraswati** are given below,

*10 Wealthy in spoil, enriched with hymns, may bright **Sarasvati** desire,
With eager love, our sacrifice.*

*11 Inciter of all pleasant songs, inspirer o all gracious thought,
Sarasvati accept our rite*

*12 **Sarasvati**, the mighty flood,--she with be light illuminates,
She brightens every pious thought.*

Hymn from Mandala-10 (**Rv-10.17**) describes the river **Saraswati** in verses 7 to 10 as under;

*7. The pious call **Sarasvati**, they worship **Sarasvati** while sacrifice proceedeth.
The pious called **Sarasvati** aforetime. **Sarasvati** send bliss to him who giveth.*

*8. **Sarasvati**, who camest with the Fathers, with them rejoicing thee in our oblations,
Seated upon this sacred grass be joyful, and give us strengthening food that brings no sickness.*

*9. Thou, called on as **Sarasvati** by Fathers who come right forward to our solemn service,
Give food and wealth to present sacrificers, a portion, worth a thousand, of refreshment.*

*10. The **Mother Floods** shall make us bright and shining, cleansers of holy oil, with oil shall cleanse us:
For, Goddesses, they bear off all defilement: I, rise up from them purified and brightened.*

*Rv-10.30,12.: For, wealthy Waters, ye control all treasures: ye bring auspicious intellect and Amrta.
Ye are the Queens of independent riches **Sarasvati** give full life to the singer!*

In other words, whether the composers lived in the east or west, they lavishly praised the river **Saraswati** and always had soft corner for **it**. Even though it finally disappeared from the geographical map of I-SVC, the Rishis still called it as the **Hidden River** joining the confluence of the rivers Ganga and Yamuna. What an attachment of the Priests to a river of the past!

d. Anus, Druhyus and Yajna:

As discussed above, **Purus, Yadus & Turvasas** actively participated in Yajna ceremony. Like **Purus, Yadus & Turvasas**; there is no strong reference in **Rigved** indicating very close association of **Anus & Druhyus** with Yajna/sacrifice ritual. Hence in my view, despite coming in contact with the Priests, both would have remained more or less passive towards the **Yajna** rite. In all probability **Anus** would have felt that Praising **Indra** and offering sacrifices during **Yajna** would be an exercise in futile and hence kept safe distance from it.

I. Real Migrations from Indus-Saraswati Valley Civilization:

In aforementioned paragraphs, we have seen the movements of the composers and the kings from one region to other. Since these movements occurred within the territory of I-SVC, I call them as the **change of place of living** or **Relocation** or **Shifting** of the people from one known area to other and not the **Migration** in real sense. This is because since beginning, the composers of the Early Mandalas were fully aware of the meanings of **Five Tribes/races** and **Seven rivers/streams** and hence they used these terms quite often in their compositions. The real migration from the I-SVC to unknown area did occur but probably after 1900 BCE. To understand the problem of relocation of the People & then real migration, we need to revisit the Hindu Mythology or Legends.

One version of Puranas/legends tells us that **Indra**, the **Supreme god** or **King of the Gods** upon killing his friend, **Vritasura** feels uncomfortable and hence relinquishes his throne. Then based on the discussion among the Gods & Rishis, King **Nahusha** is declared as new **Indra**. But after becoming the King of Devas, the absolute power goes into the head of **Nahusha** and he becomes arrogant. Now he is eager to visit the palace of **Indra** and wants to sit on the throne of Indra at the earliest. Therefore, **Nahusha** calls eight sages and orders them to carry him in the palanquin to the palace of Indra. When the sages carry **Nahusha** in the palanquin, one side that is held by Sage **Agasti** gets tilted as he is a short person. This makes Nahusha angry who kicks Agasti in the back saying Sarpa...Sarpa ' [meaning faster..faster]. Then Sage **Agasti** angrily curses Nahusha 'May you become a sarpa [serpent]!'

My interpretation of this story is totally different. **Nahusha** who used to live on the bank of river **Saraswati**, after becoming the absolute king of I-SVC would have totally rejected the earlier well established belief of the society that “**Indra is the Supreme God but he is not visible**”. This belief would have been inculcated by the **Rishis** from the time of king Nahusha's ancestor, **Pururavas**. Instead, **King Nahusha** would have declared himself as the **Supreme Leader** in place of **Imaginary Indra**. This change of thinking would have led to friction between the Priestly community & the King Nahusha. Finally, arrogant **Nahusha** would have kicked out the Rishis from his kingdom who refused to toe the line.. Then the Sages would have travelled downward along the bank of river Saraswati and got settled in the area which had a Desert(present-day Thar desert) to its east & saline desert (present-day Rann of Kutch) to its south. Sometime later, when the Prince **Yayati**, who was also asked by King Nahusha to leave the kingdom due to his abnormal behaviour, would have joined the Priests and started living with them on the bank of river **Saraswati**. Subsequently, here the Yajna ritual took proper shape and the composition of Mandala-2 began.

The very purpose of re-introducing above story is that, the terms; **Nahusha**, **Yayati** & **five tribes** are the **Important Characters** of Rigvedic text. In my view, the king **Nahusha** would have first discarded an age old belief of **Indra** as the most powerful god. That is why, in the beginning, the “**Five Tribes of Nahusha**” (**Anus**, **Druhyus**, **Purus**, **Turvasas** and **Yadus**) did not have any faith in both **Indra** and **Yajna**. Due to the disruption of regular supply of river **Saraswati**, when **Bharatas** moved upward along the river, then only the **Five tribes of Nahusha** came in direct contact with the **Bharatas** and **Rishis**. When various kings of **Bharata** clan fought the wars with the **Five tribes of Nahusha**, then only **Bharatas** could forcibly impose the **Yajna** ritual on them.

I. Migration of the Anus from I-SVC to further North-west region:

As mentioned in the earlier paragraphs, among all five tribes, **Anus** have the least contacts with the Rishis/composers and their participation in Yajna ritual would have been very occasional and probably out of reluctance. There is no single hymn in the Early or Late Mandalas which clearly states that **Anus** are performing **Yajna** with any Sage. But there are some indirect references which show that their tribe name has been included by the Rishis along with the other tribes. I am of the opinion that **Anus** along with some Rishis(**Bhrigus**?) probably during the last phase of Mandala-8 would have migrated to the further North-west (present-day Afghanistan first & Persia afterwards) & reasons for the same are as under;

- **Anus**, since pre-rigvedic time, lived in the region (strip/belt between the rivers Sindhu & Panjnad-combination of five rivers) where water was abundantly available. Hence the **struggle for water** that was actually experienced by the **Bharatas** on the bank of river **Saraswati**, was totally unknown to them.
- Like their ancestor, King **Nahusha**; **Anus** would not be having any faith in **God Indra** and hence as far as possible, they kept safe distance from the Vedic rituals.
- After the war of Ten Kings(Mandala-7), **Anus** would have moved to North-west corner of I-SVC (Gandhar / Swat Valley) where **Dasas** (Hyenas) and **Valas** (Crocodiles); the regular Foes of the Priests are not found at all. Therefore they could not get connected with **Yajna** rites, but would have hated regular killing of animals and or human-beings during the **Yajna** ceremony.
- Though Mandala-9 was mainly composed in the North-west region of I-SVC, name of **Anu tribe** is totally absent probably indicates that **Anus** would have already moved out of I-SVC or the **Hardcore Priests** would have chased them out of I-SVC.
- As they lived in the cold mountainous region where **Soma** plants are found, they would have been the experts in preparation of **Soma Juices** and would be regularly consuming it. Hence we find the use of term; Soma/**Haoma** in the **Avestan** literature.

Probably due to aforesaid points, **Anus** could not establish permanent relationship with the Priests and would have decided to move out of I-SVC with some like-minded Sages after having heated arguments with the senior Rishis. In my earlier article[3], I have specifically mentioned that **Avestan People** were originally from I-SVC but also said that they would have revolted against the human/animal sacrifices and would have been excommunicated by the **hardcore Priests**. Now I firmly believe that it is the **Anus** and **some priests** who were strongly disinterested in the regular **Glorification of Indra** and **killing of Human-beings/animals** during **Yajna** ceremony would have migrated out of I-SVC. In support of this statement, I wish to quote from the Hymn of Mandala-10. Hymn, **Rv-10.83** dedicated to God **Manyu**, wherein **Manyu** has been equated with **Indra**, **Hotar**, **Varuna & Jatavedas** (Agni). In the same hymn, it is also mentioned that **Tribe of Human Lineage worship, Manyu**. But in **Avestan** literature, epithet, **Angra Mainyu** is described as the **destructive spirit** or **Demon**. In **Zoroastrian** religion, **Indra** is defined as the **Demon**. Addition to Hymn **Rv-10.83**, Hymn **Rv-10.84** is also dedicated to **Manyu**.

It should be noted here that, as believed by some scholars, had the **Aryans** got separated from **Avestan** people due to some conflict and then migrated from the upper North-west region of Present-day Iran(Persia) or Afghanistan and landed in Indus Valley region, then **God Manyu; the contradictory/controversial character, would have been mentioned in the Early Mandalas itself**. But in reality, **Manyu** is only found in the last mandala(Mandala-10) . Why is it so? This makes the case of migration of the **Anus** during the last phase of **Rigved** (probably just before the period of Mandala-9) from the North-west region of I-SVC to the area outside of I-SVC much more stronger. During the time of the Last Mandala, just to counter propaganda of the Avestan People against **Manyu**, the **Priests** would have decided to dedicate two hymns to God **Manyu**. (The demon name, **Angra Mainyu** might have been derived from rigvedic name, **Angiras Manu** and some Priests from **Bhrgu** family would have gone with the **Anus** in the North-West direction).

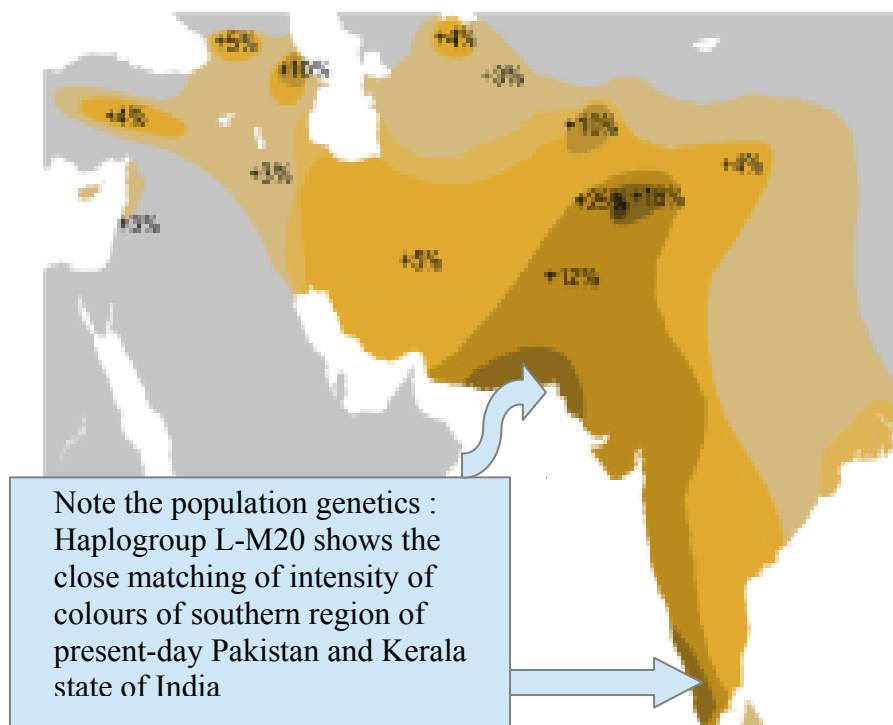
II. Migration of the Druhyus to west region and formation of Mitanni kingdom:

As described elsewhere, **Druhyus** were probably living in the South-west region of I-SVC but along the bank of river Sindhu(Mohenjo-Daro may be one of the towns of Druhyus) . Hence in the beginning of the Rigvedic period, there is no mention of their direct contacts with the **Priests** who lived on the bank of river **Saraswati**. Therefore, **Druhyus** do not figure in the Early Mandalas-2,3 & 4 but are found in Mandala-6 & 7. But Hymn of Mandala-7(Rv-7.18,6), tells that **Druhyus** become friendly with **Bhrgus** though they live distant apart. This is the only hymn in the **Rigved** which clearly states that **Druhyus** had developed friendly contacts with the family of **Bhrgu** Rishi.

It is also believed that in the beginning of the Late Mandalas, **Bhrgus** shifted to the west of river **Sindhu**. After **The War of Ten Kings**, some Bhrgus would have gone with the **Druhyus** and got settled in that region. But due to regular interference of the Rishis in day to day lives of the people and the demand for performing Yajnas to earn more gifts, the younger generations of Druhyus would have got annoyed with the leaders of the Bhrgu clan of that time. Also frequent failure of rains or heavy floods of river **Sindhu** would have adversely affected or created unfavourable conditions for living for the large population of their kingdom. Then, out of frustration, after sometime, the leaders of Druhyu clan would have decided to move out of their places of living and would have permanently migrated to the west with the **Traders** through the **Bolan Pass**, in the region of present-day Iraq and Syria. Having gone & settled there, being from the warrior class, **Druhyus** would have actively participated in the various wars of that region. This fact would have established them as the war heroes which subsequently led to the foundation of **Mitanni Kingdom**. Names of the various Mitanni kings who ruled from 1475 to 1275 BCE reflect their Sanskrit origin. Also names of the four Rigvedic Deities; Indra, Varuna, Mitra and Nasatya have been found in the cuneiform inscriptions of Mitanni era. It should be borne in mind that in Avestan literature; Indra, Varuna, Mitra and Nasatya are categorised as the Demons but the Mitanni Kings termed them as the Deities similar to the Rigvedic text. This may be effect of **Druhyus** association with the **Bhrgus**.

Puranas tell us that **Parashuram**, the son of Rishi **Jamadagni**, kills Warriors/kshatriyas 21 times, but in my view, due to the tussle between the Priests & Druhyus, the latter would have migrated to the west. In mythology, **Parashuram** is also called as **Bhargav Ram** or Ram from **Bhrgu** clan. In my earlier article[3], I had written about the **Parashuram Pattern** of migration and settlement. Here, I wish to add some more to the same. Recently, in Wikipedia, (topic- Indus Valley Civilization), I came across the figure showing genetic pattern of the people living in the Indian Subcontinent. This study was carried out by the two researchers from France who published their work under the title "Population genetics of the Indus Valley". Figure-13 depicts genetic map of the Indian people. Similarity of Halo group L-20 in Kerala and southern Pakistani people may be due to the migration of the people by the sea route from Indus Valley during the post rigvedic period.

Figure-13



III. Exodus of the Commoners and the Purus from Saraswati Valley:

Due to precarious situation prevailed in the **Saraswati** Valley during the last phase of rigvedic period, the commoners like herders, craftsmen and farmers etc. would have been the first to shift to the adjacent areas where water was readily available. Present-day Haryana, Western Uttar Pradesh and Eastern Rajasthan would have been the best neighbouring places for the settlement of these commoners. Similarly, the **Purus** who lived in the upper zone of river **Saraswati** would also have decided to move to eastern direction, got settled in present-day Haryana state and subsequently formed Kurukshetra in that region and ruled from Kurukshetra. In my opinion, after The War of Ten Kings, the **Bharatas** and the **Purus** would have started living together in the upstream area of the river **Saraswati**. Probably due to this reason, the names of Bharata Kings do not figure in the Late Mandalas.

IV. Migration of the Priests, Yadus & Turvasas to the east:

As mentioned in the earlier paragraphs, the Late Mandalas clearly indicate **Yadus & Turvasas** who started performing Yajnas, then travelled with the **Priests** from the Middle-north zone to the west of river **Sindhu**(Zone-IV). Although the **Priests** lived in that area for a very long duration, but the mighty river **Sindhu** of that region could not make the stay of the Priests very comfortable. The Priestly community would have felt that they were missing favourite river **Saraswati** of their ancestors and therefore, would have started looking at the east. Upon reaching to their ancestors' earlier places of living, when they came to know that the river **Saraswati** had already disappeared from the region, they would have made up their minds not to stay in that area and decided to move to further East.

In the ancient time, people used to live near the river, therefore **Yadus** would have selected river **Yamuna** for their settlement, most of the **Priests** would have preferred to river **Ganga** and **Turvasas** would have gone further East and got settled on the bank of totally new river that was unknown to them but named it as; **Sharayu**. Sarayu and Gomati(Gomal) were the names of the rivers of the Zone-IV, but rigvedic people who stayed for a long in that region, subsequently, would have transferred these names to two unknown rivers of the east.

Origin of Suryavanshi (Solar dynasty) and Somavanshi(Lunar Dynasty)

In the history of India, we find the kings from two main dynasties of the warrior class, ruled different parts of the Indian Sub-continent. My explanation about their origin is as under,

Suryavanshi (Solar Dynasty):

As discussed earlier, **Turvasas** settled in the east region of Gangetic plains, on the banks of rivers Sharayu and Gomati. As the Earth rotates about its axis, daily, the Sun appears to rise in the East & set in the West. Since the Sun is around 109 times bigger in the diameter of the Earth, though there is daily change in the position of Sunrise, but due to size of the Sun, ordinary person does not notice it. Hence the common man always considers that the Sun rises daily from the East and its position is more or less fixed. Probably from this point of view, various kings from the Clan of **Turvasa** who subsequently formed their kingdoms in the east region of **Gangetic Plains** have been identified by the **Priests** of the past, as the **Suryavanshis**.

Somavanshi(Lunar Dynasty):

Yadus & Purus who settled to the west of river **Ganga**, established their kingdoms mainly on or near the bank of river Yamuna but at different locations. Now take the case of the Moon. The Earth is almost four times the diameter of the Moon. Therefore, as compared to the Sun, we notice the change in the position of the Moonrise relatively easily. This could be the probable reason for

identification of the Kings of clans of **Purus & Yadus** as the **Somvanshi**(practical meaning-like moonrise, the change of place or location or the kingdoms scattered here and there). In this way, the **Priests** who settled on the bank of river **Ganga** would easily trace the original locations or roots of the various kings i.e. whether Kings were originally from the east or west side river **Ganga**..

J. Factuality about the Tribe Arya/Aryas/Aryan:

While translating the **Rigved** into English, in his famous book, Griffith has used three terms that are **Arya**, **Aryas** and **Aryan**. Combined data on the presence of these three terms in the various Mandalas are given below,

Arya/Aryas/Aryan : 1(8), 2(2), 3(1), 4(2), 5(1), 6(5), 7(3), 8(3), 10(10)

Above data show that the frequency of use of these terms is relatively high in the last two Mandalas; 1 and 10. Mandala-wise verses in which these terms appear are presented below;

Rv-2.11,18: *Hero, assume the might wherewith thou clavest Vrtra piecemeal, the Danava Aurnavabha. Thou hast disclosed the light to light the **Arya**: on thy left hand, O Indra, sank the Dasyu.*

Rv-2.11,19: *May we gain wealth, subduing with thy succour and with the **Arya**, all our foes, the Dasyus. Our gain was that to Trta of our party thou gavest up Tvastar's son Visvarupa.*

Rv-3.34,9 : *He gained possession of the Sun and Horses, Indra obtained the Cow who feedeth many. Treasure of gold he won; he smote the Dasyus, and gave protection to the **Aryan** colour.*

Rv-4.26,2 : *I have bestowed the earth upon the **Arya**, and rain upon the man who brings oblation.*

I guided forth the loudly-roaring waters, and the Gods moved according to my pleasure.

Rv-4.30,18 : *Arpa and Citraratha, both **Aryas**, thou, Indra, slewest swift, On yonder side of Sarayu,*

Rv-6.18,3 : *Thou, thou alone, hast tamed the Dasyus; singly thou hast subdued the people for the **Arya**.*

In this, or is it not, thine hero exploit, Indra? Declare it at the proper season.

Rv-6.22,10 : *Give us confirmed prosperity, O Indra, vast and exhaustless for the foe's subduing.*

*Strengthen therewith the **Arya**'s hate and Dasa's, and let the arms of Nahusas be mighty.*

Rv-6.25,2 : *With these discomfit hosts that fight against us, and check the opponent's wrath, thyself uninjured.*

*With these chase all our foes to every quarter: subdue the tribes of Dasas to the **Arya**.*

Rv-6.33,3 : *Both races, Indra, of opposing foemen, O Hero, both the **Arya** and the Dasa,*

Hast thou struck down like woods with well-shot lightnings: thou rentest them in fight, most manly Chieftain!

Rv-6.60,6 : *They slay our **Arya** foes, these Lords of heroes, slay our Dasyu foes, And drive our enemies away.*

Rv-7.5,6: *In thee, O bright as Mitra, Vasus seated the might of Asuras, for they loved thy spirit.*

*Thou dravest Dasyus from their home, O Agni, and broughtest forth broad light to light the **Arya**.*

Rv-7.18,7 : *Together came the Pakthas, the Bhalanas, the Alinas, the Sivas, the Visanins.*

*Yet to the Trtsus came the **Arya's** Comrade, through love of spoil and heroes' war, to lead them.*

Rv-7.83,1 : *Looking to you and your alliance, O ye Men, armed with broad axes they went forward, fain for spoil.*

*Ye smote and slew his Dasa and his **Aryan** enemies, and helped Sudas with favour, Indra-Varuna.*

Rv-5.34,6 : *Exceeding strong in war he stays the chariot wheel, and, hating him who pours not, prospers him who pours. Indra the terrible, tamer of every man, as **Arya** leads away the Dasa at his will.*

Rv-8.24,27 : *Who will set free from ruinous woe, or **Arya** on the Seven Streams:*

O valiant Hero, bend the Dasa's weapon down.

Rv-8.92,1 : *That noblest Furtherer hath appeared, to whom men bring their holy works.*

*Our songs of praise have risen aloft to Agni who was born to give the **Arya** strength.*

Rv-8.95,9 : *Good Lord of wealth is he to whom all **Aryas**, Dasas here belong.*

Directly unto thee, the pious Rusama Paviru, is that wealth brought nigh.

Rv-1.51,8 : *Discern thou well **Aryas** and Dasyus; punishing the lawless give them up to him whose grass is strewn.*

Be thou the sacrificer's strong encourager all these thy deeds are my delight at festivals.

Rv-1.59,2: *The forehead of the sky, earth's centre, Agni became the messenger of earth and heaven.*

*Vaisvanara, the Deities produced thee, a God, to be a light unto the **Arya**.*

Rv-1.77,3 : *For he is mental power, a man, and perfect; he is the bringer, friend-like, of the wondrous.*

*The pious **Aryan** tribes at sacrifices address them first to him who doeth marvels.*

Rv-1.96,3 : *Praise him, ye **Aryan** folk, as chief performer of sacrifice adored and ever toiling,*

Well-tended, Son of Strength, the Constant Giver. The Gods possessed the wealth bestowing Agni.

Rv-1.103,3: *Armed with his bolt and trusting in his prowess he wandered shattering the forts of Dasas.*

*Cast thy dart, knowing, Thunderer, at the Dasyu; increase the **Arya's** might and glory, Indra*

Rv-1.117,21 : *Ploughing and sowing barley, O ye Asvins, milking out food for men, ye Wonder-Workers,*

*Blasting away the Dasyu with your trumpet, ye gave far-spreading light unto the **Arya**.*

Rv-1.130,8 : *Indra in battles help his **Aryan** worshipper; he who hath hundred helps at hand in every fray, in frays that win the light of heaven. Plaguing the lawless he gave up to Manu's seed the dusky skin; Blazing, 'twere, he burns each covetous man away, he burns, the tyrannous away.*

Rv-1.156,5 : *Even he the Heavenly One who came for fellowship, Visnu to Indra, godly to the godlier,*

*Who Maker, throned in three worlds, helps the **Aryan** man, and gives the worshipper his share of Holy Law.*

Rv-10.11,4 : *And the fleet Falcon brought for sacrifice from afar this flowing Drop most excellent and keen of sight,*

*Then when the **Aryan** tribes chose as Invoking Priest Agni the Wonder-Worker, and the hymn rose up.*

Rv-10.38,3 : *The godless man, much-lauded Indra, whether he be Dasa or be **Arya**, who would war with us,-*

Easy to conquer he for thee, with us, these foes: with thee may we subdue them in the clash of fight.

Rv-10.43,4 : *As on the fair-leaved tree rest birds, to Indra flow the gladdening Soma juices that the bowls contain.*

*Their face that glows with splendour through their mighty power hath found the shine of heaven for man, the **Aryas'** light.*

Rv-10.49,3: *With deadly blows I smote Atka for Kavi's sake; I guarded Kutsa well with these saving helps.*

*As Susna's slayer I brandished the dart of death: I gave not up the **Aryan** name to Dasyu foes.*

Rv-10.65,11 : *They generated prayer, the cow, the horse, the plants, the forest trees, the earth, the waters, and the hills.*

*These very bounteous Gods made the Sun mount to heaven, and spread the righteous laws of **Aryas** o'er the land.*

Rv-10.69,6 : *All treasures hast thou won, of plains and mountains, and quelled the Dasas' and **Aryas'** hatred.*

Like the bold hero Cyavana, O Agni, mayst thou subdue the men who long for battle.

Rv-10.83,1 : *He who hath revered thee, Manyu, destructive bolt, breeds for himself forthwith all conquering energy.*

***Arya** and Dasa will we conquer with thine aid, with thee the Conqueror, with conquest conquest-spel.*

Rv-10.86,19 : *Distinguishing the Dasa and the **Arya**, viewing all, I go.*

I look upon the wise, and drink the simple votary's Soma juice. Supreme is Indra over all.

Rv-10.102,3 : *O Indra, cast thy bolt among assailants who would slaughter us:*

*The weapon both of Dasa and of **Arya** foe keep far away, O Maghavan.*

Rv-10.138,3 : *In the mid-way of heaven the Sun unyoked his car: the **Arya** found a match to meet his Dam foe.*

Associate with Rjisvan Indra overthrew the solid forts of Pipru, conjuring Asura.

All 35 verses have been arranged in the order of composition of the mandalas i. e. 2, 3, 4, 6, 7, 5, 8, 1 and 10. The most striking feature is that there is no mention of the term, **Arya/Aryan** in Mandala-9. This may be due to the fact that Mandala-9 is totally dedicated to **Soma-Pavamana**, mostly composed in the North-west region of I-SVC where regular foes/enemies of the Priests i.e. **Dasas (Hyenas)** are not found. Although other foes, Dasyu/Dasyus are present in Mandala-9, but their frequency is very small. This may be due to extensive use of **Soma** to please **Indra** while performing Yajna (probably just to tease the **Anus** who would already have migrated to the north-west, outside I-SVC who did not believe in **Indra** and **Yajna**,) than the regular animal/human sacrifice. In majority of the aforementioned verses, the Priests have addressed themselves as **Arya**

or **Aryan** just to differentiate them from their foes; Dasas(Hyenas) and or Dasyus (Vultures) who do not belong to the human category(almost 23 out of 35 references indicate use of the term, **Arya** against Dasas or Dasyus). Hence in my view, the term, **Arya** means a person who follows certain norms /principles in day to day life, believes in the Deities and performs Yajna. In no way, it is connected with an independent race or a tribe of the human-beings. Following examples from the Early Mandalas would explain the same.

1. In the Hymn of **Mandala-3, Kikatas**, a totally new character appear in Hymn-53,

Rv-3.53,6 : Among the Kikatas what do thy cattle? They pour no milky draught, they heat no caldron.

Bring thou to us the wealth of Pramaganda; give up to us, O Maghavan, the low-born.

This verse tells that, **Kikatas** (who probably lived in the Far East zone as the Rivers, **Apaya** and **Dradvati** are present in Mandala-3) though had the cattle in their possession but did not heat or boil the milk in a caldron or pot and hence not knowing conversion of milk into curd or Grita/Ghee (draught) and hence they are designated as the **Low-Born** but are not equated with the **non-humans** like **Dasas** or **Dasyus**.

2. In Mandala-6, Hymn-27, **Abhydvartin Cayamdna**, (would be living in the Far East region as two eastern rivers, namely **Hariyupiya** and **Yavyavati** figure in the same hymn), another unknown feature, comes in picture. The hymn informs that **Abhydvartin Cayamdna** gives **Damsels** (young unmarried women) as the gifts to the Priests which is a very unusual thing (not found in any earlier mandala) but the **Poets** do not define **him** to have belonged to the different race.

3. The Verse, Rv-7.18,7 of Mandala-7, first time brings some unknown People/Tribes; *the Pakthas, the Bhalanas, the Alinas, the Sivas, the Visanins* to the forefront that are not found in other Early Mandalas. All these tribes are considered as the enemies of King **Sudas** but the Priests who defined **Trtsu** as **Arya's** Comrade in the **same verse**, did not categorise **them** as the Demons or Rakshasas, or Danavas, Asuras or from separate race.

Above examples clearly manifest that the Rigvedic Priests treated all human-beings as the human-beings only, whether they were their Sponsors, Followers or Enemies; whether the people were known or unknown to them.

However, the description available in the various hymns of **Rigved** about the **Dasas** and **Dasyus** [3] do not qualify both as the human-beings. Not a single characteristic feature of Dasas or Dasyus matches with any feature of the human race. But the Scholars have manufactured and propagated the **Myth** since many years about these two characters which is the real cause for the creation of confusion about them. Hence there is an urgent need to have relook at the **Dasas** and **Dasyus**.

But it is well established fact that the **Rigvedic Priests** considered themselves as the **High-Born / Civilized / Cultured/ Knowledgeable/ Highly Learned/ Self-respected People**, and hence described themselves as the '**Aryas**' with the clear intention that they were superior to others.

In other words, the Rigvedic Priests used the term '**Arya**' in a self-proclaimed fashion that just implies self-elevation of their status in the human society of that time.

K. Summary: Yajna/Sacrifice forms the core of the **Rigved** and day to day life of the Priestly community was revolving around it. **Yajna** was devised during the **Mature Harappa** period (around 2200 Before Common Era).

1. Rigved was composed by the **Priests** who were the **original inhabitants** of the **Indus-Saraswati Valley Civilization** region and spoke **Sanskrit**. Mandala-2 is the starting point of the **Rigved** that was composed in the lower region/country on the bank of river **Saraswati**. The sequence of the composition of the Early five Mandalas is-2, 3, 4, 6, and 7. The time period of the Early Mandalas could be from 2200 to 2000 BCE.

2. During the period of Mandala-2 and 3 i.e. the first two Early Mandalas, various Kings of **Bharata** Tribe were the main **torch-bearers (Bharata's Agni)** of the **Yajna** ritual. But from Mandala-4 onwards, out of compulsion, one by one, other members from the **five tribes of Nahusa**, slowly joined the **Yajna** ceremony. In the Late Mandalas, **Purus**, **Yadus** and **Turvasas** played the important role in maintaining continuity and the rhythm of the **Yajna**. After the Mandala-7, the active participation of the **Bharatas** in **Yajna** rite became almost nil.

3. As believed by many, there was **no inward migration from outside** to **I-SVC** region, but definitely, there was actual migration from **I-SVC** to the **North-west** region(**Anus-Avestan** People), first and then **further to the west (Druhyus-Mitanni** in Iraq and Syria).

4. Due to some natural or environmental disasters, the People of **I-SVC** were compelled to shift from their earlier places of residence; most of the **Commoners** and **Purus** just relocated themselves to the eastwards and settled along and or to the west of river **Yamuna**. The **Priests** who lived on the bank of river **Sindhu** (Zone-IV) for some time with the **Yadus & Turvasas**, then moved to the east first, crossed the region of river **Saraswati**, then moved to the **Far East Zone**, got settled on the bank of river **Ganga**. **Yadus** preferred to the south-west region of the river **Yamuna**, while as **Turvasas** moved further east and formed the kingdoms along the new rivers; **Sharayu & Gomati**.

5. The term, “**ARYA**” reflects the self-declared **Authority** or **Supremacy** or relative **High Standing** or **Status** of the **Priests** in the society.

6. Dasas and **Dasyus** mentioned in the **Rigved** were not the human-beings but the real trouble-creating animals who used to disturb **Yajna** ceremony by attacking the remains of the dead bodies of the animals/humans being sacrificed during the **Yajna** ritual.

References: Main references for the present article are as follow,

1. “**The Hymns of Rig Veda**”, Translated by Ralph T. H. Griffith (1896) in PDF format.

2. **Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc.** from the
Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)

3. **Rigved & Indus-Saraswati Valley Civilization: Inking the Link**, by VR Patil(this article is
available in the Public Domain/Internet)

4. **Wikipedia**

Appendix 'A'

Brahmans, Poets, Priests, Rishis, Sages and Singers:

Brahmans : 1(1), 2(1), 5(3), 6(1), 7(5), 8(4), 10(7)
Hotar: 1(2), 2(4), 3(1), 7(1), 10(9)
Poet : 1(10), 3(1), 5(1), 6(2), 9(1)
Poets : 3(1), 6(2), 7(1), 8(4), 9(1), 10(1)
Priest : 1(56), 2(14), 3(34), 4(20), 5(25), 6(27), 7(25), 8(33), 9(10), 10(47)
Priests : 1(18), 2(2), 3(11), 4(3), 5(6), 6(3), 7(13), 8(13), 9(9), 10(12)
Rsi : 1(1), 3(1), 5(8), 6(1), 7(1), 8(13), 9(4), 10(11)
Rsis: 1(5), 5(3), 6(1), 7(3), 8(6), 9(7), 10(25)
Sage: 1(35), 2(4), 3(21), 4(10), 5(17), 6(20), 7(10), 8(44), 9(66), 10(38)
Sages : 1(19), 2(3), 3(13), 4(6), 5(8), 6(8), 7(7), 8(16), 9(28), 10(31)
Singer: 1(30), 2(7), 3(21), 4(23), 5(12), 6(33), 7(18), 8(15), 9(16), 10(29)
Singers : 1(29), 2(4), 3(15), 4(3), 5(10), 6(17), 7(18), 8(20), 9(16), 10(22)
Adhvaryus : 2(4), 3(2), 5(2), 7(2), 9(1), 10(5)
Atharvan: 1(4), 6(3), 8(1), 10(5)
Atharvans : 6(1), 9(1), 10(1)
Agastya: **1(9)**, 7(1) & 10(1)
Angiras : 1(11), 2(1), 3(2), 4(3), 5(5), 6(4), 8(8), 9(1), 10(4)
Angirases: 1(13), 2(4), 3(1), 4(3), 5(2), 6(5), 7(5), 8(4), 9(2), 10(16)
Atri : 1(11), 2(1), **5(18)**, 6(1), 7(2), 8(8), 10(6)
Atris : **5(6)**, 8(2)
Atithigva: 1(5), 2(1), 4(1), 6(3), 7(1), 8(3), 10(1)
Ausija : 1(5), 4(2), 5(10), 6(1), 10(1)
Bharadvaja: 1(1), **6(10)**, 10(2)
Bharadvajas : 1(1), **6(6)**
Bhrgu: 1(2), 4(1), 8(3), 9(1)
Bhrgus: 1(3), 2(1), 3(2), 4(2), 7(1), 8(3), 10(6)
Brhaspati : 1(14), 2(18), 3(5), 4(17), 5(5), 6(6), 7(1), 8(2), 9(3), **10(57)**
Brhati : 8(1), 10(2)
Dadhikras: 3(2), 4(6), 7(4), 10(1)
Dadhyac: 1(5), 6(1), 9(1), 10(1)
Dasagva: 4(1), 8(1), 10(1)
Devapi : 10(6)
Gavisthira : **5(1)**, **10(1)**
Gotama: 1(7), 4(1)
Grtsamadas : 2(4)
Jamadagni: 3(1), 7(1), 8(1), 9(2), 10(1)
Kasyapa : 9(1)
kavi : 6(1), 10(2)
Kaksivan: 1(7), 4(1), 8(1), 9(1), 10(3)
Kanva: 1(16), 5(1), **8(18)**, 10(1)
Kanvas : 1(7), **8(17)**, 10(2)
kusikas : 3(8)
Kutsa : 1(10), 2(2), 4(6), 5(4), 6(4), 7(1), 8(3), 10(9)
Mana : 1(7), 7(1)
Manu: 1(16), 2(2), 3(3), 4(3), 5(1), 6(2), 7(2), 8(7), 9(2), 10(13)
Priyamedha: 1(3), 8(3)
Rbhus : 1(20), 3(9), 4(39), 5(2), 7(4), 8(3), 10(6)

Rjisvan: 1(3), 4(1), 6(1), 8(1), 10(2)
Sumitra: 10(4)
Trtsus : 7(7)
Usana : 1(4), 4(2), 5(3), 6(1), 8(1), 9(2), 10(2)
Vamadeva : **4(1)**
Vasistha : 1(1), **7(24)**, 10(5)
Vasisthas : **7(20)**
Vasus: 1(14), 2(5), 3(5), 4(1), 5(5), 6(4), 7(18), 8(8), 9(1), 10(18)
Virupa : 1(1), 8(1), 10(1)
Visvamisra: **3(3)**, 10(1)
Yama :1(7), 7(2), 10(42)

Anumati: 10(2)
Ghosa: 1(3), 10(1)
Lopamudrda: 1(1)

Appendix 'B'

Yajna & Related Terms:

Altar : 1(6), 2(1), 4(2), 5(1), 6(4), 7(4), 8(1), 10(2)
Altars: 2(1), 4(1)
Apris : 1(1), 2(1), 3(1), 5(1), 7(1), 9(1), 10(2)
Devotion : 1(7), 2(3), 3(2), 4(5), 5(5), 6(8), 7(5), 8(1), 9(1), 9(1), 10(4)
Fire : 1(15), 2(5), 3(8), 4(1), 5(9), 6(5), 7(6), 8(8), 9(1), 10(20)
Gifts : 1(70), 2(15), 3(17), 4(9), 5(33), 6(35), 7(22), 8(82), 9(12), 10(36)
Guest : 1(6), 2(2), 3(4), 4(3), 5(6) 6(8), 7(4), 8(7),10(5)
Indu : 1(3), 2(3), 4(2), 6(3), 7(1), 8(8), **9(204)**, 10(3)
Jatavedas : 1(8), 2(1), 3(28), 4(7), 5(9), 6(9), 7(11), 8(13), 9(1), 10(35)
Libation : 1(9), 2(6), 3(13), 4(8), 5(7), 6(7), 7(9), 8(13), 9(2), 10(11)
Oblation: 1(30), 2(15), 3(17), 4(11), 5(15), 6(7), 7(18), 8(11), 9(5), 10(55)
Oblations: 1(41), 2(4), 3(9), 4(9), 5(9), 6(13), 7(25), 8(11), 9(2), 10(30)
Offering : 1(11), 2(2), 3(7), 4(2), 5(3), 6(3), 7(7), 8(9), 9(1), 10(12)
Offierings : 1(1), 10(1)
Pavamana: **9(246)**
Prayer: 1(79), 2(21), 3(12), 4(9), 5(12), 6(25), 7(21), 8(36), 9(13), 10(24)
Prayers : 1(16), 2(8), 3(5), 5(6), 7(23), 8(15), 9(4), 10(10)
Prize: 1(3), 2(1), 4(1), 6(7), 8(5), 9(6), 10(10)
Soma: 1(185), 2(55), 3(70). 4(45), 5(43), 6(67), 7(55), 8(95), **9(484)**, 10(159)
Sacrifice :1(121), 2(19), 3(43), 4(38), 5(41), 6(39), 7(49), 8(92), 9(52), 10(130)
Sacrifices: 1(20), 3(9), 4(3), 5(7), 6(19), 7(27), 8(6), 9(1), 10(17)
Sacrificer: 1(10), 2(2), 3(7), 4(2), 6(4), 7(1), 8(2), 9(1),10(10)
Sacrificial : 1(13), 2(1), 3(8), 4(2), 5(7), 6(4), 7(3), 8(21), 10(16)
Song : 1(66), 2(16), 3(33), 4(21), 5(27), 6(26), 7(30), 8(98), 9(60), 10(32)
Songs : 1(52), 2(10), 3(220), 4(6), 5(23), 6(35), 7(23), 8(73), 9(41), 10(34)
Synod (assembly of priests): 1(5), 2(2), 3(7), 5(2), 6(1), 7(3), 8(1), 10(7)
Synods : 1(2), 3(6), 4(2), 5(1), 6(2), 7(1), 8(1), 10(2)
Worship: 1(60), 2(23), 3(39), 4(16), 5(22), 6(35< 7(38), 8(42), 9(4), 10(68)

Worships : 1(13), 2(5), 3(1), 4(5), 5(3), 6(5), 7(3), 8(95), 9(2), 10(3)
Butter : 1(2), 3(1), 4(3), 5(2), 6(1), 7(10), 8(2), 9(4), 10(21)
Milk : 1(41), 2(11), 3(12), 4(12), 5(12), 6(13), 7(9), 8(34), 9(92), 10(32)
Curd : 1(3), 5(1), 6(2), 7(1), 8(1), 9(2), 10(1),
Ghrta : 4(2)
Oil : 1(23), 2(13), 3(18), 4(12), 5(19), 6(8), 7(8), 8(25), 9(9), 10(24)

Appendix 'C'

Rivers, Rain, Parjanya, Streams, Water, Mountains:

Rivers: 1(24), 2(11), 3(10), 4(19), 5(7), 6(13), 7(13), 8(14), 9(18), 10(20)
Amsumati : 8(3)
Asikni: 8(1), 10(1)
Drsadvati : 3(1)
Ganga : 6(1), 10(1)
Gomati : 8(1), 10(1)
Kubha : 5(1), 10 (1)
Krumu: 5(1), 10(1)
Parusni: 4(1), 5(1), 7(2), 8(1), 10(1)
Rasa : 1(1), 5(2), 9(1), 10(4)
Sarayu : 4(1), 5(1), 10(1)
Sutudri : 3(1), 10(1)
Saraswati: 1(7), 2(7), 3(3), 5(4), 6(12), 7(15), 8(3), 9(3), 10(16)
Sindhu : 1(25), 4(3), 5(1), 7(1), 8(6), 9(1), 10(13)
Svasti : 4(1), 10(1)
Vipas: 3(2), 4(1)
Vitasta : 10(1)
Yamuna: 5(1), 7(1), 10(1)
Parjanya : 4(1), 5(9), 6(5), 7(7), 8(3), 9(4), 10(6)
Rain : 1(22), 2(7), 3(1), 4(2), 5(17), 6(3), 7(7), 8(9), 9(22), 10(9)
Rain-cloud : 1(3), 2(1), 5(2), 6(1), 10(1)
Mountain-clouds : 8(3)
Lake : 1(1), 3(1), 6(1), 8(40), 9(10), 10(3)
Lakes : 3(1), 5(2), 8(1), 9(2), 10(1)
Sea : 1(21), 2(1), 3(5), 4(2), 5(5), 6(4), 7(4), 8(23), 9(19), 10(14)
Flood : 1(20), 2(7), 3(5), 4(3), 5(6), 6(5), 7(3), 8(2), 9(6), 10(14)
Floods : 1(26), 2(12), 3(15), 4(10), 5(12), 6(8), 7(8), 8(21), 9(16), 10(23)
Stream: 1(13), 2(3), 3(4), 4(2), 5(2), 6(2), 7(2), 8(14), 9(85), 10(12)
Streams : 1(20), 2(7), 3(11), 4(10), 5(14), 6(7), 7(11), 8(14), 9(73), 10(18)
Water: 1(23), 2(5), 3(1), 4(3), 5(8), 6(5), 7(9), 8(4), 9(11), 10(26)
Waters: 1(90), 2(31), 3(38), 4(20), 5(27), 6(33), 7(40), 8(26), 9(54), 10(115)
Water-floods : 1(5), 2(2), 8(4)
Mountains: 1(13), 2(4), 3(6), 4(3), 5(12), 6(6), 7(4), 8(15), 9(3), 10(11)
Desert : 1(4), 2(1), 3(1), 4(1), 5(2), 6(4), 7(1), 8(2), 9(1), 10(6)
Deserts : 4(2), 5(2), 10(2)

Appendix 'D'

Enemies or Trouble Creators like Asura/Demon, Dragon, Foe:

Asura: 1(8), 2(4), 3(4), 4(2), 5(10), 6(1), 7(3), 8(4), 9(2), 10(16)
Danava: 2(2), 5(4)
Dragon : 1(15), 2(6), 4(4), 5(6), 6(3), 7(4), 8(3), 10(9)
Foe: 1(24), 2(11), 3(3), 4(6), 5(6), 6(23), 7(11), 8(27), 9(7), 10(24)
Foes : 1(22), 2(5), 3(7), 4(5), 5(5), 6(21), 7(15), 8(27), 9(12), 10(45)
Foemen : 1(10), 2(4), 3(5), 4(5), 5(3), 6(16), 7(12), 8(2), 9(3), 10(16)
Raksasas: 1(3), 3(1), 4(1), 6(1), 7(2), 8(5), 9(4), 10(6)
Bhujyu (snake): 1(7), 4(1), 6(1) 7(2), 10(3)
Dasa: 1(3), 2(5), 3(1), 4(3), 5(6), 6(5), 7(3), 8(4), 10(10)
Dasas: 1(2), 3(1), 4(1), 6(2), 8(3), 10(3)
Dasyu: 1(11), 2(2), 3(1), 4(2), 5(2), 6(4), 7(1), 8(2), 9(3), 10(6)
Dasyus: 1(7), 2(3), 3(3), 4(3), 5(4), 6(4), 7(1), 8(3), 9(1), 10(10)
Pani : 1(2), 6(3), 10(1)
Panis: 2(1), 4(1), 6(4), 7(1), 8(1), 9(1), 10(8)
Serpent : 1(3), 4(1), 6(2), 7(3), 9(1), 10(1)
Serpents : 1(5), 2(1), 6(2), 9(2), 10(1).
Varcin : 2(1), 4(1), 6(1) ,7(1)
Vrtra: 1(42), 2(7), 3(13), 4(12), 5(3), 6(18), 7(3), 8(25), 9(1), 10(21)
Vrtras: 1(5), 3(14), 4(5), 6(6), 7(1), 8(11), 9(3), 10(3)
Vrtra-slayer: 1(5), 2(1), 3(10), 4(6), 5(6), 6(3), 8(43), 9(3), 10(5)
Vala: 1(3), 2(5), 3(1), 4(1), 6(2), 8(3), 10(6)
Fort-destroyer: 2(1), 5(1), 6(1), 7(2), 8(1), 9(1) , 10(2)
Slain : 1(6), 3(3), 4(4), 5(2), 6(1), 7(4), 10(8)
Slay : 1(23), 2(5), 3(5), 4(4), 5(5), 6(7), 7(13), 8(13), 9(1), 10(10)
Slayer : 1(10), 2(2), 3(3), 4(1), 5(1), 6(3), 8(7), 9(5), 10(14)
Slaughter : 1(3), 3(2), 4(2), 5(2), 6(3), 7(1), 9(1), 10(3)
Ahisuva: 8(3), 10(1)
Arbuda: 1(1), 2(2), 8(3), 10(1)
Aurnavabha: 2(10), 8(1)
Cumuri: 2(1), 6(3), 7(1), 10(1)
Dhuni : 2(1), 6(2), 7(1), 10(1)
Namuci: 1(1), 2(1), 5(2), 6(1), 7(1), 8(1), 10(2)
Susna: 1(9), 2(1), 3(1), 4(2), 5(2), 6(5), 7(1), 8(5), 10(4)
Pipru: 1(3), 2(1), 4(1), 5(1), 6(2), 8(1), 10(2)
Sambara :1(7), 2(4), 3(1), 4(2), 6(7), 7(2)
Kuyava: 1(2), 7(1)
Vyamsa : 1(1), 2(1) ,3(1), 4(1)
Karanja :1(1), 10(1)
Mrgaya: 4(1), 8(1), 10(1)
Pedu: 1(4), 7(1), 9(1), 10 (1)
Srutarvan: 8(2), 10(1)
Tugra (Father of Bhujyu): 1(10), 6(3), 8(3) 10(2)
Vetasu : 6(2)

Appendix 'E'

Kings/Warriors, Tribes and Tribe leaders:

Kings: 1(10), 2(7), 3(2), 4(1), 5(8), 6(3), 7(13), 8(6), 9(1), 10(12)

Asvamedha : 5(3), 8(2)

Anu : 7(1), 8(1)

Anus: 1(1), 5(1)

Ayu: 1(3), 2(1), 5(1), 6(1), 8(3), 10(2)

Adhrigu: 1(1), 8(1)

Babhru: 5(2), 8(1)

Bharata: 2(3), 3(1), 4(1), 5(1), 6(2), 7(1)

Bharatas: 1(1), 3(4), 5(1), 6(1), 7(1)

Dasavraja: 8(3)

Dabhiti: 1(1), 2(3), 4(1), 6(2), 7(1), 10(1)

Devavata: 3(2), 4(1)

Devasravas: 3(2)

Divodasa : 1(3), 2((1), 4(2), 6(8), 7(1), 8(1), 9(1)

Druhyu: 7(1), 8(1)

Druhyus: 1(1), 6(1), 7(2)

Etasa: 1(2), 2(1), 4(2), 5(1), 7(2), 8(3), 9(3)

Gosarya: 8(3)

Hiranyahasta: 1(2)

Kurusravana : 10(2)

Kali : 1(1), 8(1), 10(1)

Matarisvan: 1(10), 3(6), 6(1), 8(1), 9(1), 10(6)

Narya: 1(2), 8(1)

Navavastva: 1(1), 6 (1), 10(1)

Nahusa: 1(1), 5(1), 6(1), 7(1), 8(1), 9(1), 10(1)

Nahusas : 6(2), 8(2)

Paktha: 8(2), 10(1)

Parsu: 8(1), 10(1)

Prajapati : 9(1), 10(4)

Puru : 1(2), 5(1), 4(1), 7(4)

Purus: 1(1), 4(2), 6(1), 7(1), 8(1), 10(2)

Purukutsa : 1(3), 4(1), 5(1), 6(1), 7(1), 8(1)

Pururavas : 1(1), 10(6)

Sahadeva : 1(1), 4(4)

Sakra: 1(5), 3(2), 4(1), 6(20), 7(2), 8(16), 10(5)

Santanu: 10(3)

Satyasravas : 5(2)

Srnjaya: 4(1), 6(2)

Sudas: 1(3), 3(2), 7(20)

Syava: 1(2), 5(1), 8(1), 10(1)

Syavasva : 5(2), 8(5)

Trasadasyu : 1(1), 4(3), 5(2), 7(1), 8(7), 10(2)

Trtsus : 7(7)

Tuji: 6(1), 10(1)

Turviti: 1(4), 2(1), 4(1)

Turva : 10(1)

Turvaga : 1(1), 4(1) , 5(1) , 8 (1), 9(1), 10(1)

Turvasa: 1(3), 6(3), 7(2), 8(5)

Vaisvanara: 1(10), 3(10), 4(2), 5(3), 6(15), 7(13), 10(4)
 Vasa: 8(4), 10(1)
 Vayya : 1(2), 2(1), 4(1), 5(3)
 Vetasu: 6(2)
 Vivasvan: 1(4), 3(2), 4(1), 6(1), 8(4), 9(4), 10(12)
 Vimada: 1(4), 8(1), 10(5)
 Yadavas : (7(1), 8(2)
 Yadu : 1(3), 4(1), 6(2), 8(6), 9(1), 10(2)
 Yadus : 1(1)
 Yayati :1(1), 10(1)
 Tribes : 1(5), 2(1), 3(2), 4(2), 5(6), 6(15), 7(10), 8(12), 9(2), 10(19)
 Queens: 4(1), 10(3)

Appendix 'F'

Selected Animals:

Ass: 1(4), 3(1), 7(1), 8(1)
 Beasts : 1(2), 2(2), 4(1), 8(1), 10(1)
 Bull: 1(35), 2(7), 3(33), 4(10), 5(4), 6(17), 7(12), 8(20), 9(21), 10(47)
 Bulls: 1(5), 3(4), 5(1), 6(3), 7(6), 8(8), 9(1), 10(8)
 Bullock: 1(3), 3(1), 10(4)
 Bullocks: 1(1), 2(1), 10(1)
 Buffalo: 1(1), 4(2), 8(1), 10(1)
 Buffaloes: 5(2), 6(1), 8(7), 9(1), 10(1)
 Cattle : 1(25), 2(4), 3(19), 4(17), 5(21), 6(23), 7(18), 8(16), 9(17), 10(41)
 Calf: 1(8), 2(4), 3(3), 4(1), 7(1), 8(5), 9(7), 10(5)
 Camels : **8(3)**
 Cow : 1(36), 2(12), (9), 4(11), 5(2), 6(6), 7(6), 8(12), 9(3), 10(31)
 Cows: 1(39), 2(1), 3(8), 4(8), 5(9), 6(13), 7(6), 8(17), 9(26), 10(17)
 Deer: 1(10), 2(3), 3(2), 5(7), 6(1), 8(2), 9(1)
 Dogs: 1(1), 2(1), 7(1), 8(1), 10(2)
 Elephant : 1(1), 4(1), 8(2)
 Elephants: (1), 9(1), 10(2)
 Flesh : 1(3), 5(1), 7(1), 10 (6)
 Goat : 1(5), 3(1), 5(1), 7(1), 8(1), 10(2)
 Goats : 1(1), 2(1), 6(5), 9(1), 10(1)
 Horse: 1(32), 2(2), 3(3), 4(2), 5(2), 6(3), 7(2), 8(5), 9(8), 10(8)
 Horses : 1(67), 2(11), 3(14), 4(11), 5(24), 6(38), 7(37), 8(29), 9(9), 10(32)
 Jackal : 10(2)
 Oxen: 1(2), 2(1), 3(1), 4(1), 5(4), 6(3), 7(1), 8(5), 10(3)
 Lion : 1(1), 3(2), 4(1), 5(3), 7(1), 9(2), 10(3)
 Lions : 1(1), 3(1)
 Scorpion: 1(2), 7(1)
 Steed: 1(29), 2(3), 3(4), 4(8), 5(6), 6(7), 8(16), 9(28), 10(14)
 Sarama: 1(2), 3(1), 4(1), 5(2), 7(2), 10(6)
 Sheep : 4(1), 5(1), 8(3), 9(18), 10(2)
 Wild-boar : 1(1), 10(1)
 Sire : 1(16), 2(3), 3(6), 4(4), 5(4), 6(2), 7(3), 8(9), 9(4), 10(13)
 wolf: 1(9), 2(2), 6(3), 7(1), 8(2), 10(1)

Appendix 'G'

Main Deities :

God : 1(99), 2(44), 3(40), 4(63), 5(65), 6(71), 7(79), 8(98), 9(60), 10(111)
Gods : (275), 2(59), 3(134), 4(60), 5(78), 6(96), 7(183), 8(134), 9(134), 10(318)
Goddess : 1(16), 2(3), 3(3), 4(6), 5(7), 6(7), 8(8), 9(1), 10(12)
Goddesses: 1(6), 2(7), 3(5), 4(98), 5(4), 6(1), 7(7), 8(2), 9(4), 10(8)
Indra : 1(480), 2(138), 3(218), 4(167), 5(107), 6(282), 7(205), 8(535), 9(227), 10(393)
Agni: 1(356), 2(65), 3(221), 4(118), 5(199), 6(169), 7(169), 8(222), 9(9), 10(325)
Varuna: 1(95), 2(27), 3(10), 4(28), 5(47), 6(20), 7(98), 8(44), 9(25), 10(65)
Asvin : 1(2), 5(1), 8(2), 10(3)
Asvins : 1(143), 2(6), 3(11), 4(20), 5(42), 6(4), 7(44), 8(139), 9(3), 10(52)
Nasatya : 1(38), 2(1), 3(2), 4(5), 5(6), 6(7), 7(10), 8(19), 9(1), 10(7)
Dasaras : 1(1), 4(1)
Marut : 1(8), 2(2), 5(9), 6(2), 7(4), 8(10), 9(8), 10(1)
Maruts : 1(176), 2(18), 3(26), 4(10), 5(101), 6(33), 7(54), 8(57), 9(11), 10(25)
Mitra: 1(74), 2(15), 3(25), 4(14), 5(46), 6(20), 7(60), 8(35), 9(20), 10(48)
Prthivi : 3(1), 5(2), 6(1), 10(4)
Pusan : 1(30), 2(8), 3(5), 4(2), 5(8), 6(43), 7(6), 8(6), 9(6), 10(23)
Rudra : 1(23), 2(20), 3(2), 4(3), 5(12), 6(10), 7(12), 8(3), 10(11)
Bhaga : 1(12), 2(4), 3(6), 4(4), 5(15), 6(6), 7(24), 8(3), 9(8), 10(15)
Dawn: 1(71), 2(5), 3(6), 4(17), 5(124), 6(8), 7(44), 8(29), 9(4), 10(23)
Dyaus : 1(6), 3(1), 4(3), 5(3), 6(4), 7(1), 8(7), 10(13)
Usas : 1(18), 2(1), 3(4), 4(3), 7(6), 8(1), 10(1)
Vayu : 1(34), 2(4), 3(3), 4(13), 5(8), 6(4), 7(22), 8(10), 9(28), 10(17)
Vata : 1(2), 5(3), 6(2), 7(1), 8(1), 10(9)
Visnu: 1(24), 2(3), 3(2), 4(2), 5(7), 6(10), 7(20), 8(19), 9(8), 10(14)
Adityas : 1(11), 2(16), 3(5), 4(3), 5(4), 6(4), 7(13), 8(43), 9(1), 10(30)
Brahmanaspati : 1(7), 2(26), 5(1), 6(1), 7(3), 8(1), 9(1), 10(6)
Vaisvanara : 1(10), 3(10), 4(2), 5(3), 6(15), 7(13), 10(4)
Manyu : 10(17)
Bharati: 1(2), 2(2), 3(2), 7(1), 9(1), 10(1)
Dhisana: 1(1), 3(1), 4(1), 5(1), 7(1), 10(1)
Prsni : 1(2), 2(2), 4(3), 5(6), 6(3), 7(3), 8(2), 9(1), 10(2)
Svasti : 4(1), 10(1)
Urvasi : 5(2), 7(1), 10(1)
Vak : 1(1), 8(4), 10(8)
Varutri : 1(1), 5(1), 7(2)

Appendix 'H'

Terms Associated with Relations:

Child : 1(9), 2(2), 3(10< 4(1), 5(9), 6(10), 7(5), 8(9), 9(9), 10(14)
Children : 1(21), 2(12), 3(7), 4(7), 5(92), 6(8), 7(9), 8(3), 9(5), 10(24)
Daughter : 1(16), 3(4), 4(5), 5(7), 6(2), 7(8), 8(2), 9(4), 10(2)
Daughters : 1(2), 4(3), 5(1), 6(2), 8(2), 9(2), 10(1)
Grandson : 3(1), 6(1), 8(3), 10(2)
Grandsons : 1(1), 3(1), 4(1), 6(1), 8(1), 10(1)
Husband : 1(7), 4(1), 7(1), 5(2), 8(2), 10(28)
Hasbands: 1(3), 2(1), 5(10), 10(3)
Mother : 1(33), 2(6), 3(15), 4(15), 5(19), 6(9), 7(11), 8(15), 9(9), 10(42)
Mothers : 1(11), 2(2), 3(10), 4(2), 5(4), 6(1), 7(1), 8(3), 9(9), 10(16)
Parents : 1(20), 2(4), 3(8), 4(8), 6(4), 7(6), 9(6), 10(14)
Son : 1(67), 2(17), 3(23), 4(20), 5(20), 6(32), 7(25), 8(56), 9(10), 10(55)
Sons : 1(46), 2(9), 3(11), 4(8), 5(15), 6(18), 7(17), 8(20), 9(9), 10(48)
Father : 1(38), 2(6), 3(7), 4(4), 5(8), 6(13), 7(10), 8(12), 9(16), 10(33)
Fathers : 1(5), 2(1), 3(1), 4(5), 5(2), 6(6), 7(5), 8(4), 9(3), 10(51)
Progeny : 1(14), 2(3), 3(3), 4(5), 5(5), 6(4), 7(4), 8(11), 9(8), 10(11)
Offspring : 1(31), 2(9), 3(12), 4(7), 5(6), 6(8), 7(12), 8(4), 9(3), 10(18)

Appendix 'I'

Terms Related to Health Issues, Problems & Tension:

Balms : 1(2), 2(1), 10(6)
Calamity : 2(2), 5(1), 6(1)
Danger : 1(9), 2(6), 3(2), 5(1), 6(2), 7(1), 9(1), 10(4)
Darkness : 1(24), 2(6), 3(5), 4(11), 5(7), 6(10), 7(14), 8(2), 9(2), 10(22)
Disease: 1(3), 3(2), 7(3), 8(5), 10(13)
Distress : 1(18), 2(3), 4(3), 5(1), 6(1), 7(4), 8(7), 9(3), 10(10)
Fear : 1(9), 2(1), 3(1), 4(3), 5(2), 6(2), 7(3), 8(4), 9(1), 10(6)
Fearful : 1(10), 5(1), 8(2), 9(1), 10(1)
Germ : 1(9), 2(1), 3(9), 5(2), 6(1), 7(2), 8(1), 9(4), 10(15)
Germs: 1(1), 6(1)
Grief : 1(2), 6(1), 7(3), 8(1), 10(8)
Herbs : 1(5), 2(1), 3(2), 5(1), 6(2), 7(3), 10(9)
Health : 1(5), 2(1), 4(1), 5(3), 6(1), 7(2), 8(2), 9(2), 10(6)
Infected : 1(3)
Life : 1(68), 2(10), 3(26), 4(16), 5(13), 6(15), 7(14), 8(25), 9(20), 10(72)
Malady : 8(2), 10(13)
Maladies : 2(1), 8(1)
Medicines : 1(5), 2(3), 6(1), 7(1), 8(2), 10(1)
Pain : 1(1), 7(1), 10(5)
Poison : 1(7), 6(2), 7(1), 10(2)
Poison-insect : 1(2)
Physicians : 1(1), 2(1), 6(1), 8(1), 10(1)
Sickness : 1(2), 3(1), 6(1), 7(4), 9(2), 10(3)
Trouble : 1(10), 2(3), 3(3), 4(4), 5(3), 6(8), 7(8), 8(6), 9(2), 10(11)
Venomous: 1(4)
Woe : 1(21), 2(2), 3(1), 4(1), 5(1), 6(2), 7(4), 8(4), 9(1), 10(6)
Worm: 1(1), 5(1), 7(3)

Appendix 'J'

Mixed Terms

Apris : 1(1), 2(1), 3(1), 5(1), 6(1), 7(1), 8(1), 9(1), 10(2)

Arya : 1(3), 2(2), 4(1), 5(1), 6(5), 7(2), 8(2), 10(5)

Aryan: 1(4), 3(1), 7(1), 10(2)

Cars : 1(16), 2(4), 3(1), 4(4), 5(28), 6(4), 7(4), 8(10), 9(5), 10(12)

Chariot : 1(53), 2(8), 3(9), 4(12), 5(16), 6(11), 7(9), 8(22), 9(2), 10(29)

Chariots : 1(8), 2(2), 3(1), 4(1), 5(2), 6(1), 7(4), 8(5), 9(2), 10(2)

Charioteer : 1(4), 3(1), 4(1), 6(5), 7(1), 8(3), 9(1), 10(2)

Charioteers : 1(4), 6(3), 7(1), 8(3), 10(1)

Corn : 1(3), 2(1), 3(5), 5(1), 6(1), 8(4), 9(3), 10(5)

Grass: 1(51), 2(8), 3(19), 4(2), 5(18), 6(11), 7(24), 8(34), 9(12), 10(32)

Herdsmen: 1(3), 2(1), 3(2), 5(1), 6(2), 7(3), 8(1), 10(9)

Ship : 1(7), 2(1), 3(2), 5(3), 6(1), 8(4), 9(1), 10(7)

Manus: 1(3), 4(1), 5(3), 6(2), 8(3)

Ministers : 1(1), 2(9), 8(1), 9(10), 10(1)

Iron : 1(8), 2(1), 4(2), 5(1), 6(3), 7(3), 8(4), 10(9)

Gold : 1(16), 2(7), 3(2), 4(7), 5(14), 6(4), 7(10), 8(30), 9(15), 10(12)

Flying : 1(6), 2(1), 3(1), 4(2), 5(2), 6(3), 7(1), 8(3), 9(1), 10(6)

Food : 1(124), 2(26), 3(27), 4(24), 5(45), 6(43), 7(40), 8(63), 9(50), 10(78)

Hundred Winters: 1(2), 2(1), 5(1), 6(7), 9(1), 10(1)

Autumn : 1(4), 2(1), 4(1), 6(2), 7(1), 10(1)

Two : 1(43), 2(31), 3(27), 4(17), 5(23), 6(20), 7(19), 8(33), 9(7), 10(84)

Three : 1(45), 2(10), 3(21), 4(7), 5(16), 6(7), 7(15), 8(25), 9(13), 10(15)

Five : 1(4), 2(2), 3(93), 4(1), 5(4), 6(3), 7(2), 8(4), 9(6), 10(12)

Six : 1(4), 2(2), 3(1), 6(1), 7(1), 8(2), 10(2)

Seven : 1(28), 2(5), 3(10), 4(9), 5(7), 6(4), 7(6), 8(21), 9(22), 10(33)

Ten : 1(11), 2(3), 3(4), 4(2), 5(9), 6(10), 7(6), 8(17), 9(24), 10(14)

Hundred : 1(35), 2(10), 3(12), 4(10), 5(12), 6(19), 7(15), 8(33), 9(14), 10(23)

Thousands : 1(16), 2(1), 3(3), 4(4), 5(5), 6(6), 7(5), 8(18), 9(13), 10(6)

Upastuta: 1(3), 8(1), 10(1)

Wool: 4(1), 5(2), 8(2), 9(16)

Woollen : 9(5), 10(1)

Apsaras : 7(2), 10(1)

Apsarases: 9(1), 10(1)

Vidathin: 4(1), 5(1)

Gandharvas: 3(1), 9(1), 10(1)

Trikadrukas : 2(2), 8(1)

Narasamsa : 1(4), 2(2), 3(1), 4(1), 7(1), 10(1)